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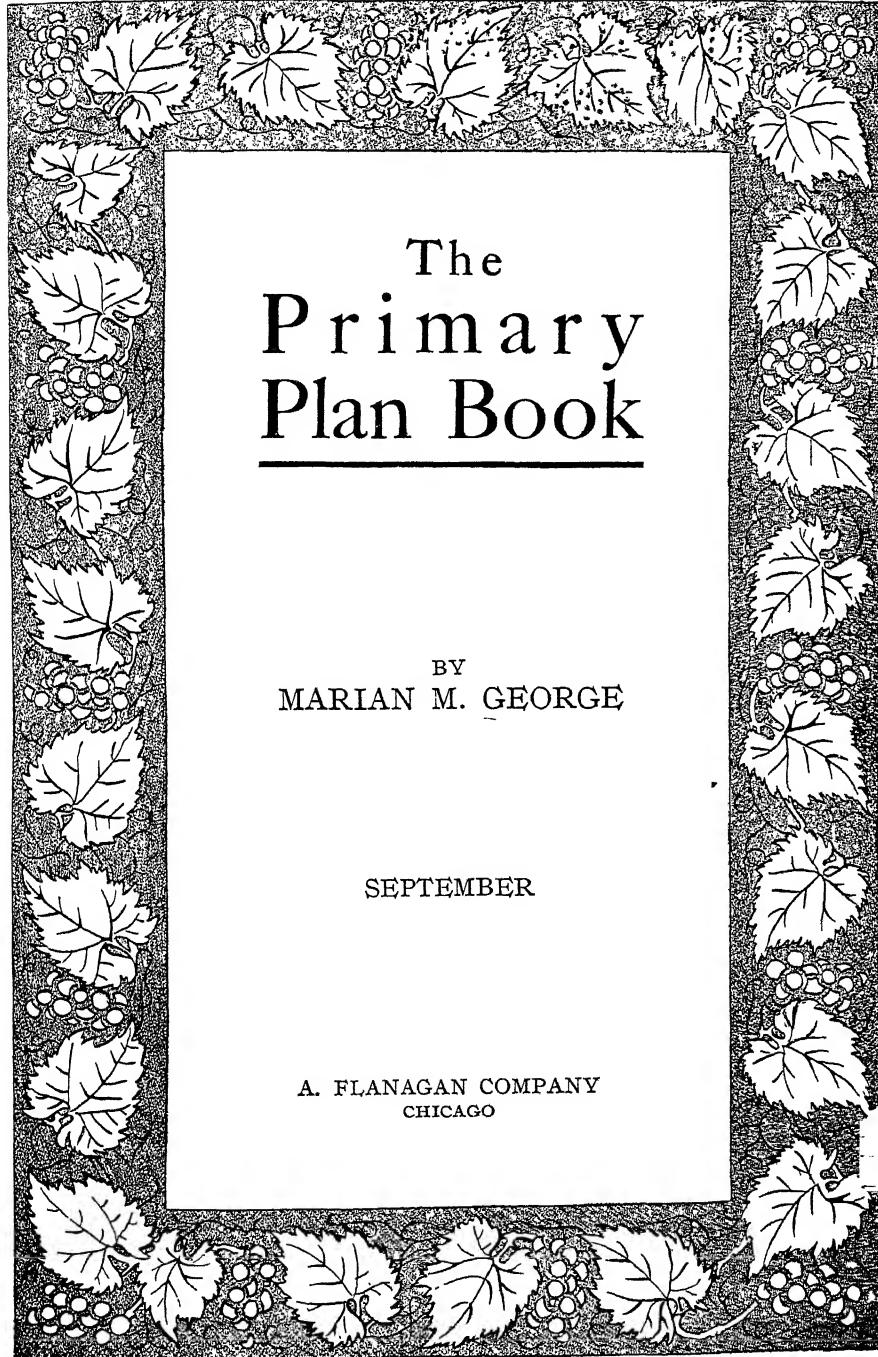
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# The Primary Plan Book

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BY  
MARIAN M. GEORGE

SEPTEMBER

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CHICAGO

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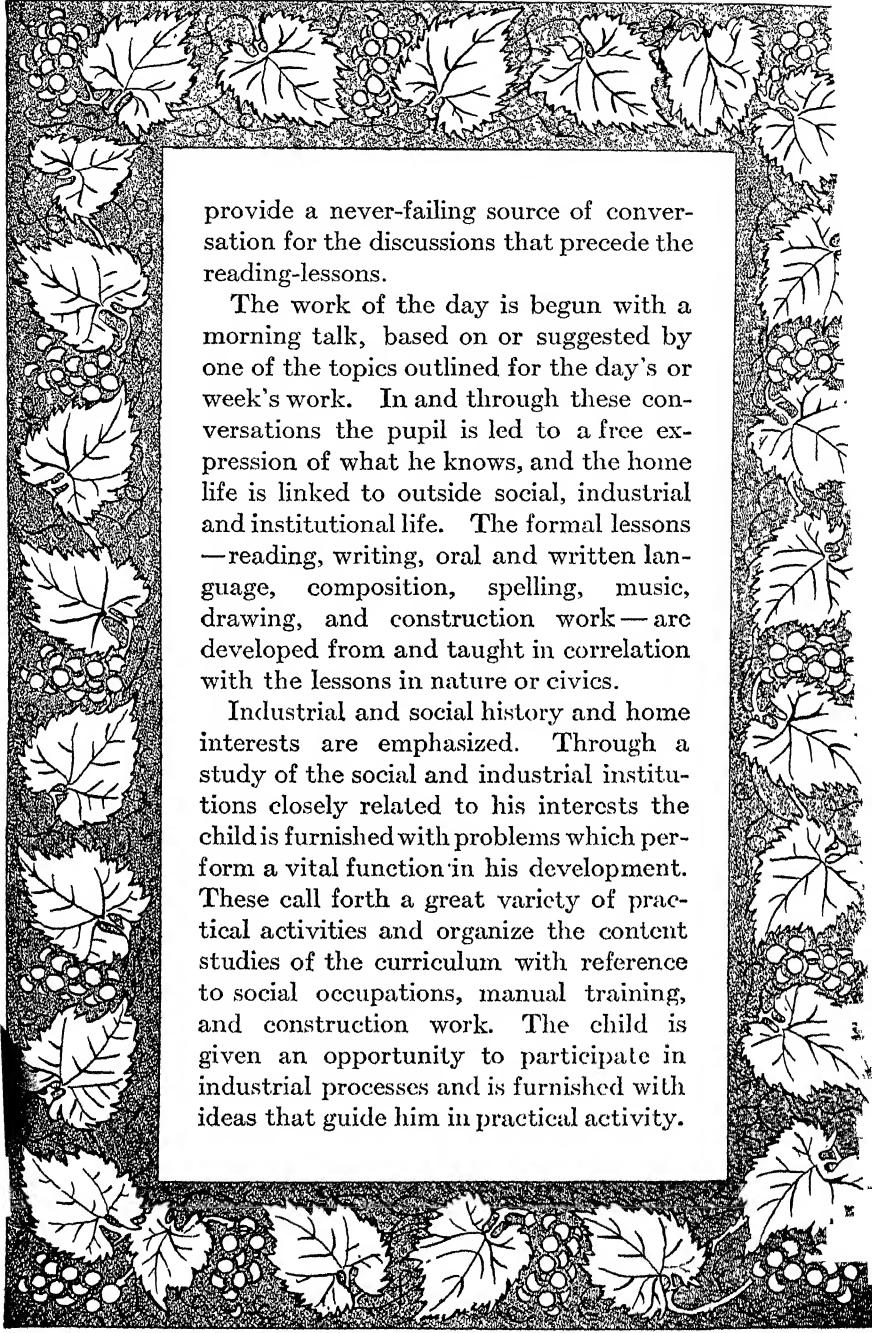
## INTRODUCTION

THE education of to-day has for its object character growth and is based on the fundamental relationship of the child to his environment. The child has three relations to his environment: first his relation to nature, or natural environment, out of which comes the study of *nature*; secondly his relation to society, or social environment, out of which comes the study of *civics*; the third relation may be termed cultural and embraces history, biography, literature, music, and art.

THE NEW PLAN Book has outlined for presentation work along these three lines,—*nature study*, *civics*, and *culture study*. Ethics and humane education have been correlated with these, special emphasis having been placed upon the latter.

The first lessons are an index of all that fills the child's hours at home as well as at school; in them real things and real people are given an important place and part.

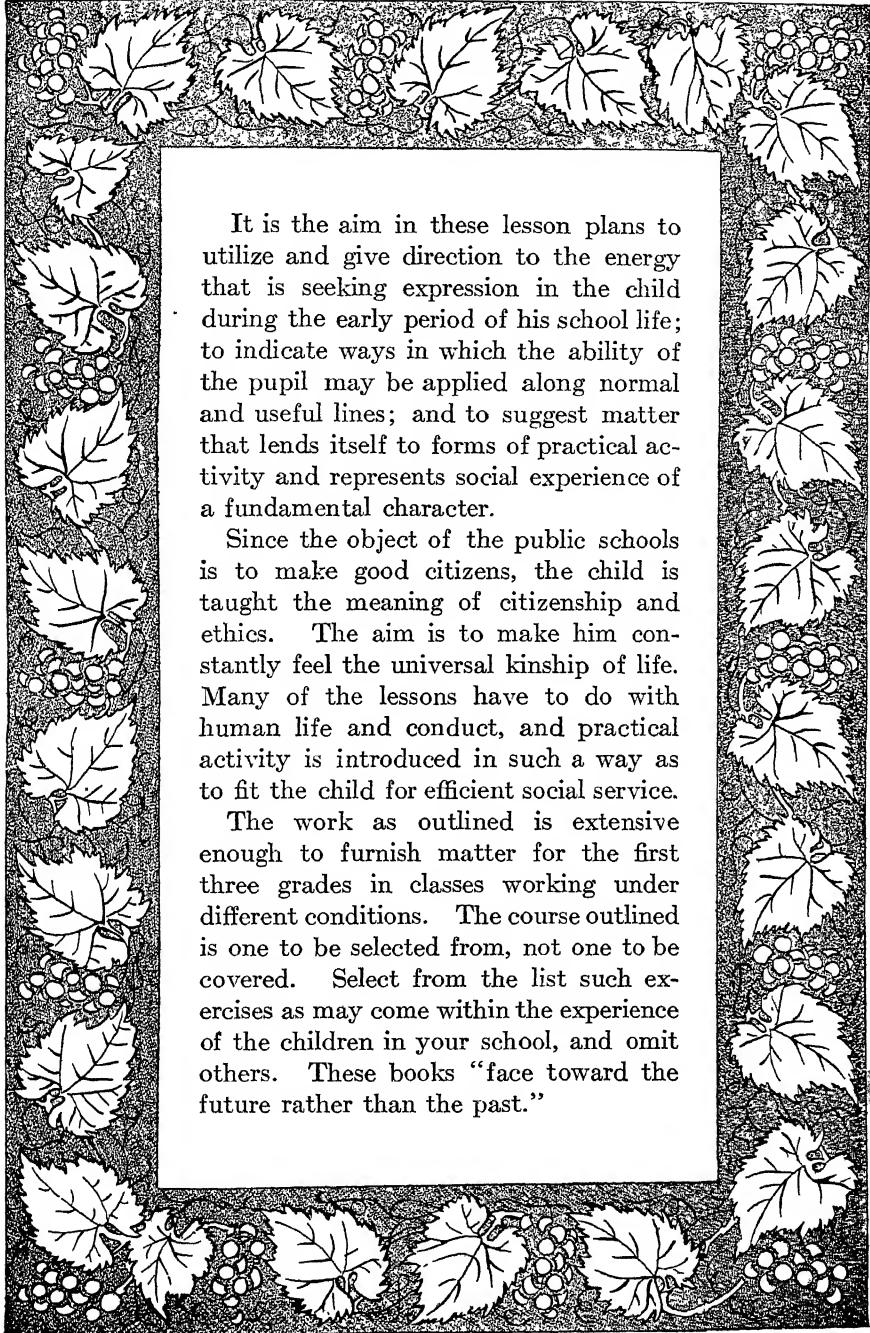
The child's natural objects of study are his environment and the people about him—the members of his own family and those who contribute to his subsistence and affect his general mode of life. These



provide a never-failing source of conversation for the discussions that precede the reading-lessons.

The work of the day is begun with a morning talk, based on or suggested by one of the topics outlined for the day's or week's work. In and through these conversations the pupil is led to a free expression of what he knows, and the home life is linked to outside social, industrial and institutional life. The formal lessons — reading, writing, oral and written language, composition, spelling, music, drawing, and construction work — are developed from and taught in correlation with the lessons in nature or civics.

Industrial and social history and home interests are emphasized. Through a study of the social and industrial institutions closely related to his interests the child is furnished with problems which perform a vital function in his development. These call forth a great variety of practical activities and organize the content studies of the curriculum with reference to social occupations, manual training, and construction work. The child is given an opportunity to participate in industrial processes and is furnished with ideas that guide him in practical activity.



It is the aim in these lesson plans to utilize and give direction to the energy that is seeking expression in the child during the early period of his school life; to indicate ways in which the ability of the pupil may be applied along normal and useful lines; and to suggest matter that lends itself to forms of practical activity and represents social experience of a fundamental character.

Since the object of the public schools is to make good citizens, the child is taught the meaning of citizenship and ethics. The aim is to make him constantly feel the universal kinship of life. Many of the lessons have to do with human life and conduct, and practical activity is introduced in such a way as to fit the child for efficient social service.

The work as outlined is extensive enough to furnish matter for the first three grades in classes working under different conditions. The course outlined is one to be selected from, not one to be covered. Select from the list such exercises as may come within the experience of the children in your school, and omit others. These books "face toward the future rather than the past."

## SEPTEMBER

THE month when sweet apples begin to turn red,  
And ripen and mellow on boughs overhead.  
Morning-glories have climbed to the top window-ledge,  
And goldenrod waves by the roadside and hedge.

The days become shorter and breezes are cool.  
And little folks have gone back to their school,  
For vacation is over, the summer is gone,  
And autumn and winter are now coming on.

—SELECTED.

## SEPTEMBER

“Ho, right about face!” September cries:  
“Right about face and march!” cries she.  
“You, Summer, have had your day and now,  
In spite of your sorrowful, clouded brow,  
The children belong to me.

“Come, fall into line, you girls and boys,  
Tanned and sunburned, merrily and gay;  
Turn your back to the woods and hills,  
The meadow ponds and mountain rills,  
And march from them all away.

“Turn to your lessons and books, my dears,  
Why, where would our men and women be  
If the children forever with Summer played?  
Come, right about face!” September said,  
“And return to school with me.”

—*King's Own.*

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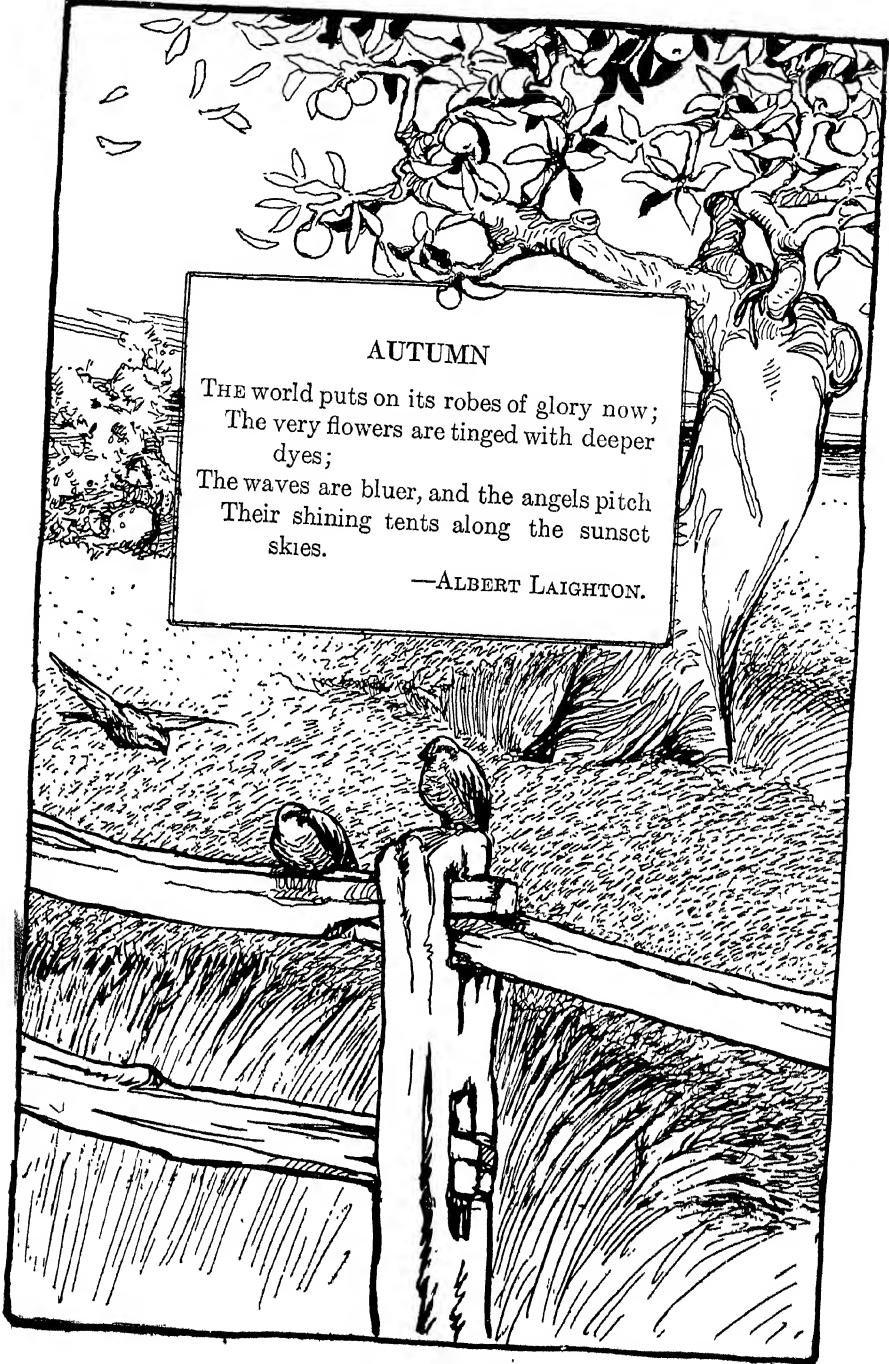
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### AUTUMN

THE world puts on its robes of glory now;  
The very flowers are tinged with deeper  
dyes;  
The waves are bluer, and the angels pitch  
Their shining tents along the sunset  
skies.

—ALBERT LAIGHTON.



THE LITTLE SCHOLAR—*Bouguereau.*

## TOPICS OF STUDY

### THE CHILD'S RELATION TO MANKIND AND NATURE

- 1 *Home Life and Interests.*
- 2 *Social Life—The School.*
- 3 *Industrial Life.*
- 4 *Commercial Life.*
- 5 *Political Life.*
- 6 *Letters, Art and Artisanship.*

"The child is the center of the universe. The nearest circumference to the child is his home life. His home life has three arcs or aspects, the family members, those persons who contribute to his subsistence, and those who contribute to his general mode of life." —FLORA HELM.

The teacher must begin with the pupil where she finds him—at school. On entering school he becomes a member of society, and must first be taught his place and part in it, his duties and privileges. For this reason the second topic of study in the above list has been placed first. After the pupil has become somewhat acquainted with school life, his home life and relation to family life are considered.

The third week the child is led to see through the study of occupations and industries, that many must labor that he may be provided with the comforts and necessities of life—food, shelter and clothing. Since food is a primary necessity, it is considered first. In connection with the study of foods comes a consideration of the world's workers who produce this necessity of life, and of the necessity and importance of labor.

The material for nature study is the child's actual environment. The child studies the earth and sky, the air, the properties of matter, and the forces of nature, as well as plant and animal life. The earth, the sun, the wind, the clouds, the rain, the frost, steam, water, all work.

A study of the seasons shows that the autumn is the harvest season. It is a time of preparation for winter both in the world of nature and in the home. The dominant thought of autumn is that the *friendly* earth furnishes food or materials which supply food for man. Thus agriculture is made the basis of many talks for the three autumn months. Talks on food and the production of food lead to the sources of food—plants and animals. Observation of nature at work in plants and animals shows how they lend themselves to industries and seem to exist ~~out~~ for the purpose of being useful, and that silent forces also assist.



## THE SCHOOL AND SCHOOL LIFE

### CONVERSATIONS WITH THE CHILD



**SCHOOL.** A public institution. Pupils, teachers, principal. Introduction of pupils to teacher, principal, and janitor. The place, part, and purpose of each in school. School interests, activities, occupations, offices, and problems.

*Horace Mann.* The father of the public schools.

**Schoolhouse.** A public building. Its purpose, appearance, arrangement, and environments. The schoolroom: appearance, plan, use; care of furniture and other articles in it. The caretakers of the building, janitor and engineer. The part, place, and purpose of each of these men in the school building.

**Work.** School building a workshop where every one works. Teacher's part, pupils' part. Why we work in school. Work a badge of honor. Only the weak, sick, or inefficient do not work. Helpfulness a motto. Loving service and aid to those who need it.

**Monitors** or officers and their work.

**School Conduct** or etiquette. Self-control, politeness, punctuality, neatness, cleanliness.

**Working-Tools and Materials.** Introduction to them: paste, scissors, paper, ink, clay, tablets, needles, pricking pins, pads, portfolios, mats, cards, sticks, blackboards, calendars, etc. Their place, part, and purpose in school work. Care of materials.

There is a great gap between home and school life that must be bridged in the first days of beginning pupils. The teacher's instruction must be

based upon the pupils' knowledge. The first lessons should relate to things near at hand. A satisfactory explanation should be given of surrounding objects, persons, and conditions that first excite the curiosity and engage the attention in the schoolroom. The home surroundings, the home itself, the home occupations, and the class of objects with which the pupils are best acquainted should be considered.

To the beginning pupil the first week of school is necessarily one of introductions. There are a strange teacher, a strange principal, a strange janitor, schoolmates with unfamiliar faces for the most part, and a school building with perplexing and mysterious features. There are desks with which the pupils are unacquainted; many kinds of material of which they know nothing, and working-tools they must be taught to use. So many new faces, voices, names, and objects are confusing and it will be difficult or impossible to follow a set program or do regular work until the pupils are accustomed to their surroundings, the building, their working-tools, and the teacher.

The teacher should have ready a set of cards or printed slips on which are blanks for the names of pupils, the street address, and the date of birth. These should be filled out by the parents who accompany their children to school, or be sent home by the pupils, to be filled out there by the parents. The slips or cards may be numbered and lettered; the numbers to correspond to the desks, the letters to rows of desks. Thus: "Jennie Jones, age 6, 27 Clark Street, B, 3," shows you that Jennie is to be found in the third seat of the second row.

If the pupils bring back the slips in the afternoon, later in the day the names may be copied on the large desk card which contains the plan of the room. The second day the teacher will be able to call pupils by their names, following the seating-plan on the diagram.

## The Teacher

**A** PUBLIC servant, employed by the board of education, usually the school building his or her workshop. The private teacher in the home is called a governess or tutor. The teacher's occupation. Working-hours, working-days, working-months. When does school usually begin? end? How many would like to be teachers? Let those who would like to teach tell why. Let those who would not like to teach give their reasons. Is the work of a teacher pleasant? What is pleasant about it? What makes it unpleasant at times? Do pupils ever make it unpleasant? How does one prepare for the work of a teacher? Speak of training and normal schools.

Speak of the teacher's relations with her pupils. She is their best friend after their fathers and mothers. She thinks of them and their

welfare oftener than any one else excepting their fathers and mothers. She works for them longer and harder than any one else excepting their fathers and mothers. She plans for them all the time. Ought they not to be kind to her? How can they show this kindness? By helping her to make the schoolroom a pleasant place; by governing themselves and obeying cheerfully and promptly; by doing good and faithful work.

The teacher in introducing herself should pronounce her name so distinctly that every one may know it and pupils not be obliged to address her as "teacher." Tell the older pupils something of America's famous and honored teachers, especially of Horace Mann.

## The Principal

**A** PUBLIC servant. Introduce the school principal to the pupils when he comes into the room for the first time; later ask the pupils to pronounce his name after you, in order that they may get it right. Explain that the principal is a teacher who directs the work of all the rooms in the building; that he has an office in the schoolhouse where he does part of his work and receives teachers, pupils, parents, and visitors when they need to see him. Tell the children why he goes from room to room and watches the pupils at their work.

He does this that he may be able to help them if they need help in any way. When the big boys and girls impose upon the little ones on the school grounds the principal, if told about the trouble, will see that matters are righted.

Do not let the pupils get the impression that the principal's chief function is to punish children. Rather make them feel that he is their friend and fellow worker, who wishes to aid them in their work or to help them if they are in trouble of any kind.

Explain that they may return the principal's call as soon as they are able to pass about the room and through the halls in an orderly way. The prospect of making a call will be an incentive in the drills that follow. Tell them that the principal's office is in another part of the building—perhaps upstairs—and that when they go to it they must walk so quietly up and down the stairs or through the halls that the pupils in the other rooms shall not be disturbed.

Explain that it will be well to learn where to find the office, as they may wish to go there on an errand sometime, with a message, or a report, or a note from their parents, or to show the principal some especially good work that they have done. He is always glad to see visitors who have good work to show, and occasionally one of the pupils from the room may go to him with a specimen of his work. Who would like to be the first to go?

## The Janitor and the Engineer

**P**UBLIC servants, employed by a school board. The part, place, and purpose of each in caring for the school building. How the pupils may lighten the work of the caretakers of the building. Cleanliness and order in school.

Sometime during the first week ask the janitor to step into the room and introduce him to the pupils. Afterward explain that he is the janitor and mention his duties as caretaker of the building. Say that he is anxious to keep it clean. He is here to make and keep the building comfortable for those who work in it. Their parents and those who direct the school pay the janitor to stay in the building for this purpose. What are his working-hours?

Do the children know all that must be done to keep a big school building in order? Who keeps the floors clean? How often must the rooms be swept and dusted? How many rooms are there? Is the janitor work easy? Is it pleasant? How does so much dust collect on a schoolroom floor? If we bring in mud on our shoes what happens to the floor?

Why does the janitor examine the thermometer every winter's day? Who keeps the building warm in winter? How is it kept warm? The building is so big that it is hard to keep it warm all over and sometimes the janitor has to come long before daylight in order to have a good fire by school-time. If the school building is very large the janitor cannot attend to the heating-plant, and an engineer is hired to do so.

The janitor takes care of every part of the school building, washes the windows and the blackboard, and also keeps the yard in order. Sometimes he does not finish his work until after dark, and he always works here long after the pupils have gone home.

How can we lighten his work? By keeping the desks and the floor free of papers, clay, mud, and other things that he must clean away; by wiping our feet in muddy weather so as not to bring in mud that dries on the floor and must be removed; by never throwing paper, fruit skins, broken glass, or other refuse on the school grounds or in any part of the school building; by keeping our hands clean so that when we open or close doors or windows or touch walls we shall not leave a spot that must be washed off; by being careful never to use the chalk or pencils on walls, desks, floors, or walks, for to do so makes much work.

Explain the work of the engineer, if there is one in the building. Would the pupils like the work of a school janitor or an engineer? If so, why? If not, why not?

## School Work and Duties

**P**URPOSE of school: to make good citizens. School interests, activities, occupations, and problems. Civics.

The school a city. Teacher and pupils citizens. Duties, responsibilities, and privileges of pupil citizens.

Explain that the first lessons learned in school are not learned from books. They must be learned by doing as the teacher directs and by watching and imitating others who live in our school city. The children must learn first of all to be good school citizens—how to control their hands, feet, bodies, and tongues so as not to disturb other workers or citizens. They must learn how to move about the room quickly and quietly, and assist others to do so. They must learn how to treat others in the room with consideration and courtesy; how to lend a helping hand to other pupils and to the teacher when it is needed; how to help care for the schoolroom and school pets and school working-materials or tools; how to be orderly and neat and punctual and polite and industrious; how to work quietly and carefully and independently or without aid from the teacher. This is what it means to become a good citizen of a school city. All this is more important and difficult to learn than lessons from books.

The schoolroom is a workroom. Every one who comes to school comes here to work. Only the weak, sick, and inefficient do not work.

Lead the pupils to feel that the schoolroom is *their* city home, or workshop. It was built for them, is opened for them every day, is kept in order for them, closed when they go home at night. It is their reception room when visitors come to see them at work; and since they must spend so much time in it every day, would it not be well to make it as cheerful and pleasant a room as possible?

As citizens of the school community, pupils should be led to consider the rights of other pupils and the inconvenience and annoyance occasioned by lack of self-control. The very little ones must be taught that running, talking, whispering, singing, and moving about are not wrong in themselves, but that there must be a time for such actions and that time not when other pupils will be disturbed in their work thereby; they must respect the rights of the other pupils, if they expect their own rights to be respected. What might be a help to one might be a serious hindrance to the others, and one should sacrifice his wishes for the good of the school.

Explain in your talks that it will be necessary for each pupil to be very careful, in his work or play, not to disturb the others; else he will

make the room unpleasant for these others. All in school wish to be able to work without being disturbed or worried or annoyed. For this reason we must not play or talk in the halls; should we do so we should disturb the people in the other rooms who are trying to do their work. For this reason, too, we must not remain on the school steps or playground after school is dismissed. Others in the building may be still at work and our noise would disturb them.

The pupils should be led to distinguish between practices that are inherently wrong and those that are forbidden because of some artificial necessity of the schoolroom or the playground. The line should be clearly drawn between wrong-doing and the infractions of those school requirements that are essential to order.

Explain that many of the rules of the school which pupils often look upon as irksome are made solely for the comfort and protection of the pupils themselves. We are asked to refrain from doing certain things not because they are wrong in themselves but because they would disturb and hinder others in their work. The schoolroom is a workroom and we desire the best conditions possible for work. We must stand together in the effort to secure pleasant surroundings. Those who fail to work for the good of all are guilty of rudeness and selfishness. The teacher asks the pupils to walk quietly through the halls and up and down the stairs in order that others may not be disturbed. We are asked not to talk or whisper or laugh or move about the room in school hours while other pupils are studying, because to do any of these things disturbs others who have the right to work in quiet. It is rude not to study quietly. Every time a pupil breaks a rule he is guilty of an act of rudeness—not only to the teacher, but to every one of his schoolmates, and should apologize to the whole school.

Let the pupils memorize this bit of verse from *St. Nicholas*. It will help them to remember that there are occasions when they must not do whatever comes into their heads, regardless of time or place.

There's a time to run and a time to walk;  
There's a time for silence, a time for talk;  
There's a time for work and a time for play;  
There's a time for sleep at the close of day.  
There's a time for everything you do,  
For children and for grown-ups too—  
A time to stand up and a time to sit;  
But see that the time and actions fit.

## School Officers or Monitors

**E**ACH of us has a part in the management of the school city. The city needs a mayor and officers to attend to its affairs. The teacher is the mayor. Some of the pupils are assistants and as officers or monitors help her. All the pupils are citizens and each citizen has his duties.

The responsibility of caring for the schoolroom and its furnishings and of making it a cheerful, pleasant and attractive place, should be shared by the pupils. Teach them how this may be done. Divide the offices among the pupils so that each may act as monitor or assistant in turn. The boys may serve one week and the girls another, or each class may serve in turn; or the officers or monitors may be appointed by rows, each row serving in turn, or pupils may be selected to fill these positions because of individual fitness or for industry or effort in the direction of self-control.

Encourage the pupils to tell how the schoolroom may be made and kept attractive. If there are to be cheerful faces, all must watch to see that there are no lonely or unhappy children in school or on the school grounds. There might be "friendly" monitors, then, to make the shy and lonely pupils feel at home, especially the little foreigners who cannot talk well. There should be the "helping hand" monitors to assist the very small pupils with their wraps. There should be a guest monitor to receive the visitor who comes to school; to open the door for him; to escort him to a chair or to the principal's office or to another room, or to offer him a book if he remains to listen to a recitation.

There must be monitors to see that the temperature of the room is right, and to ventilate the room at stated times. If the school happens to be in the country, monitors will be needed to look after the filling of the water bucket and the coal bucket. There should be a monitor to pass the waste-paper basket so that the floor may be kept clear of papers, and perhaps others to help keep the blackboard clean.

The school pets must be cared for every day, and so monitors will be needed for the canary bird in his cage, the goldfish in their bowl, the rabbit or squirrel or white mice or insects in their cages. The plants in the window-boxes or pots and the cut flowers in vases will need other caretakers. The reading-table and ink-wells and pencils, pens, books, papers, scissors, and other materials must be kept in order, and other monitors may be appointed to care for them.

## School Etiquette or Conduct

### ETHICS

**T**HREE should be a daily lesson or conversation on the topic fitting the needs of the work for the day, week, or month. This may be introduced by an anecdote illustrating the virtue to be inculcated, pupils being requested to give their opinions. The teacher should say as little as possible, but ask questions and draw out the thoughts, definitions, and convictions of the pupils. Ask them to bring in stories and poems illustrative of these talks, and read the best of these to the school, or have pupils do so.

Emphasize the importance and necessity of forming good habits, especially those of promptness, punctuality, and industry. Point out the beauty of service, the value and dignity of labor, the necessity for obedience to parents and teachers. Quicken sympathetic observation of and consideration for all forms of life and regard each and all in their rightful places. Teach the pupils to perform acts of courtesy and to be helpful to one another.

*Kindness.* Let the pupils suggest ways in which they may show kindness and consideration for their schoolmates, and help them to find others. Suggest that they assist the smallest ones to put on and take off their wraps; that they make an effort to be friendly and pleasant to the children who are shy, or lonely, or sad, or deformed, or poor, or strange, and especially kind to the little foreigners who may be dressed differently from the others and unable to speak our language well. Try to imagine yourself in the places of these last, surrounded by strangers and with everything different from that to which you are accustomed. You would not be happy if others stared at you rudely and laughed because your clothes were not made like theirs. To foreigners we seem very queer people, and sometimes, I am afraid, rude, ignorant people. Most of them have been taught manners, which some of us have not. They could teach us much and we should find them interesting and companionable, if we only took pains to be polite and friendly and thus become acquainted. And it is our place to go to them first always, and show our hospitality, because this is *our* home, *our* country, and they have come to see us, and we ought to treat them as we should wish friends to treat us, if we went to visit them.

If new or shy pupils wish to make friends they must show themselves friendly. They must forget how lonely they feel and try to become acquainted with others who look or act as though they too felt lonely or shy or bashful. If any must be neglected let it be the pupil who shows a desire to ridicule or make unkind remarks about other pupils who may

not dress well, or appear to good advantage. Pupils who at first may appear unattractive, or awkward, or ugly, or stupid, may prove to be very different after a time. We should not judge pupils at all by the clothes they wear.

Another way of showing consideration for our schoolmates is to *refrain* from making unkind remarks about them while on the school grounds, to refrain from teasing or ridiculing, from rude or rough, unfair play. You can often show more real kindness in remembering and observing these things than by doing things for people.

## Working-Tools and Materials

**W**HEN a new working-tool is given to the pupils tell its name. Introduce it as a friend and helper. Tell its story or history—of the long journey it has taken to come to us, perhaps, and how it has been properly dressed for making its appearance among so many people, to work with them.

Take time to explain the part, purpose, and place of all materials kept in the schoolroom. Teach the pupils how to care for them properly; where to find them when they are needed; how to distribute them without disorder, and collect and put them away or preserve them when work is finished. Enforce rigidly habits of neatness, economy, and cleanliness, in the use of materials.

Explain that these little tool helpers cannot work alone. They must have company, and the pupils' fingers are the company they like best. The helpers cannot do clean, neat work if their finger friends are not clean; both are soon soiled when they work together.

These tool friends not only are soiled but are injured in other ways if we are not careful of them, and sometimes, like workmen in shops, they are so badly injured that they must go to the hospital and be doctored before they can work again. Sometimes they are injured so seriously that they are never able to work any more.

But our monitors will look after the health and safety of these friends for us, we hope; for there will be a monitor for every tool.

Much time and trouble will be saved if every pupil can have his own bottle of paste. If this is not possible, have the monitor take out for each pupil a tiny bit of paste and put it in the center of a circle or square of paper, or in a paper paste-dish. Paste-dishes may be arranged on a cardboard tray and passed to each pupil quickly and quietly. The monitor may prepare them at the work-table, sitting down to do the work. At the end of the lesson the paste that remains may be put back into the jar and the paper dishes thrown into the waste-basket.

At the conclusion of the lesson the paper monitor returns to the shelf any unused paper.

After a cutting-lesson the waste-basket monitor sees that no pieces of paper which may have fallen on the floor are allowed to remain there. The pupils should be directed to fold the pieces of writing- or drawing-paper that are to go into the basket and place them on the left side of the desk-top. Do not permit the pupils to crumple the papers. It is the business of the monitor to collect the papers and drop them in the basket, which should be passed before intermissions.

The ink-monitors see that the ink-wells are cleaned and filled half full. If they are filled full the ink may run over and blot books and papers as well as hands and clothes.

The pencil-monitor counts the pencils, lays aside and sharpens the dull ones, and looks up any that are missing.

The book-monitor passes books to the class, before a recitation, and collects and puts them away afterward. This monitor also examines the books to see if they are marked in any way and reports the names of pupils who are careless or destructive. At the end of the week the monitor may give book-marks to those whose books are in good condition.

#### HISTORY OF THE BOOK

The story or history of the book will furnish material for several lessons if these are desired, but must be adapted to the class, or grade. When new readers are given to the class repeat to them the message of "The Book" from Mrs. Richards's "More Five-Minute Stories",—

LITTLE child, I pray you look Upon me, your friend the Book I am wonderfully made; Leaves of paper smoothly laid, Each one printed bright and new, Telling something good to you; All together sewed and bound, Neat and tidy, strong and sound.	Do not throw me here and there; Dog's-ear not my covers fair! Do not wet your thumb to turn Pages; so the careless learn! Keep me neat and bright and clean As you would yourself be seen; So you'll meet a pleasant look, Always, from your friend the Book!
---	--

Call attention to the cover, the color of the cover, and the design. Let the pupils spell out the name of the book on the cover, the name of the author and that of the publisher. Have them find the title page, and the name of the city where the book was printed and published. Ask them if it has taken a long journey before reaching our school.

Speak of the author's purpose in writing the book. Sometimes this is told in the preface or the introduction. Find the preface. Tell something about the author if possible. If the pupils are interested in the book they will be more careful of it.

Mention the workmen who gave their time and best efforts to the

book before it came to us. The printer, the binder, and the publisher, as well as the artist, helped to make it the beautiful book it is. If there is music in the book, a musician also helped.

We should use the book as the bee uses the flower. It takes honey from the flower without injuring the blossom.

Tell the older or upper-grade pupils something of the methods employed to tell or write messages, stories, or histories before books were made.

The first stories were told orally, the parents relating them to their children and the children in turn relating them to their children and grandchildren.

The first writing-materials were sand, the bark of trees, stone, and brick. Figures and characters that stood for words were chiseled upon monuments. Tablets of wax were used for letters and notebooks. Parchment made of the skins of goats, lambs, and calves was used to make scrolls. Tell about scrolls.

The making and use of paper followed the use of the scroll. The first paper probably was made from a kind of reed which grows along the banks of the River Nile in Egypt. Our paper to-day is made of cotton and linen rags, waste-paper, straw, and wood. Tell something of the preparation, the sorting, cleansing, and tearing of rags—the pulp-making, the beating and the addition of clay and coloring-matter; the draining and the pressing into sheets. Man originally learned from the wasp how to make paper, but has since improved greatly upon the first paper made. Speak of the invention of the printing-press, of the kinds and uses of paper. Make a chart of different sorts.

#### AN ERASER

The new pupils have probably never seen an eraser, and it will be well to explain its use and the way in which it may be kept in good condition. Use the eraser as a subject for an oral language lesson with the first two grades, and a written lesson for the third grade. Question the pupils as to the materials of which the eraser is made—wood and felt. How are these fastened together? (By glue or some similar substance.) Let the pupils guess the length and width of the eraser and then measure to see whether or not their eyes have measured correctly. Explain the purpose of the wooden part—to serve as a handle and to hold the felt. Tell the purpose of the felt part—to erase writing and drawing on the blackboard. Speak of the grooves and their use to enable the fingers to grasp the eraser more firmly. Note the colors of the felt. Illustrate the correct way of holding an eraser, and of erasing writing from the board; how and where to place the eraser on the chalk tray.

when the work is finished; how it may be freed from chalk dust and cleaned out-of-doors.

Appoint eraser-monitors to keep the erasers in good condition for the week.

### FIRST READING-LESSONS

**R**EADING in primary grades is no longer an isolated subject. It is the outgrowth of other studies. It is a means of expressing the child's ideas of life, of people, and of the objects observed in the schoolroom, in the house and in nature. He sees, examines, and talks about these before he reads about them. The child must live his lesson, and to live it means to *play it*. The play element which is so strong at this period of the child's life may be utilized here. Children are natural actors and imitators. Let the schoolroom be a field of action. Let the pupils act. Let them "play things."

The children's stories may be dramatized, and objects observed and studied, personified and endowed with life, then when the little ones read about these objects the thoughts will be their own and the terms so familiar that they will learn whole phrases or sentences as easily as single words.

*Introductions.* Utilize the first reading-lesson periods in becoming acquainted—the teacher with the pupils and their names, the pupils with the teacher and one another. The lessons during the first week must be largely conversational and in them the pupils may be taught how to introduce themselves and one another, easily and naturally, in class or elsewhere. The drill will be a lesson in manners as well as in reading, and one the pupils will need. They cannot begin it too early.

Explain to them that when people expect to meet in the same place often, to work or to play together, and there is no one to introduce them to one another, they sometimes introduce themselves. It is pleasanter and more convenient for people to know what to call one another. Say that you mean to introduce yourself to them at once by telling them your name and writing it upon the board so that they may know just how it looks. Repeat the name slowly and distinctly and then write it upon the board: "My name is Miss \_\_\_\_."

Read the sentence aloud as it is being written and emphasize the *Miss* or *Mrs.*, as pupils often get the prefix wrong. Then say that while some of your pupils have been introduced to you by their parents, or brothers, or sisters, others have not, and as they are your guests to-day you would like to know the name of every one. You will play that you are the lady of the house and they may play that they are making a call and introduce themselves as you have introduced yourself.

As they give their names write these upon the board: "My name is Robert"; "My name is Clara."

After a number of such statements have been written, erase the names and replace them with others, until all the members of the class have given their names and are familiar with the words *my* and *name*.

Some of the little ones may be too shy to give their names distinctly or to introduce themselves. This diffidence will give an opportunity for the introduction of another idiom,—*This is*. Ask if there is not some one who will come and take the little friend's hand or stand at his side and introduce him to you, thus,—"This is Frank." Have other pupils introduced in this way, until the children are familiar with the simple introduction and with the written form of the statement.

Teach the children to respond to an introduction with "I am pleased to meet you," and "I am glad to know you." Ask a pupil to give you the name of all those in his row whom he knows and bring them to you one by one, and introduce them. See who knows the greatest number of the pupils in the room. This will help the children to become acquainted with one another and with you, and to overcome their shyness.

Call the pupils to class by rows at first, as it is confusing for them to find their own way and place among so many.

Some of the first reading-lessons may be given in the form of games. The teacher plays that she is giving a party for a friend who is visiting her. This little friend has just come from a distant city, and knows no one. The party is given that she may make new friends.

The teacher stands at the door with the friend and receives the guests as they come in. The older and more confident pupils may be selected as the first callers, and only such children asked to take part as express a readiness or willingness to do so. The pupils put on their hats and knock at the door. When the teacher opens it, one will say: "My name is Jessie Jones." The teacher then introduces the caller: "This is Jessie Jones, Anna.—Anna Cary is visiting me." Anna says: "I am glad to meet you, Jessie."

The sentences may afterward be put on the board and used as a reading-lesson.

Have pupils impersonate members of a certain family and introduce themselves, thus:—

*I am Fred's father.*

*I am Fred's mother.*

*I am Fred's sister.*

*I am Fred's brother.*

*I am Fred's schoolmate.*

Write the sentences on the board and when the children are familiar with the idiom *I am* and the word *Fred* let other pupils' names be substituted and have the sentences read until the words *father*, *mother*, *sister*, *brother*, and *schoolmate* are fixed.

Many new words may be added to the pupil's vocabulary by and through these play-introductions. Let the children vary the form after they have become familiar with the first simple one given. They may introduce one another thus:

*This is John Brown, Miss ——.*  
*This is my friend Bessie, Miss ——.*  
*This is my brother.*  
*This is my sister.*  
*This is my father.*  
*This is my mother.*

These statements should be placed upon the board by the teacher and the pupil introduced be asked to find his play name and point it out.

When pupils bring small brothers and sisters to school to visit, as they love to do, ask them to bring the little strangers directly to you and introduce them. Make the children feel that politeness requires that they do this.

### HAND EXPRESSION

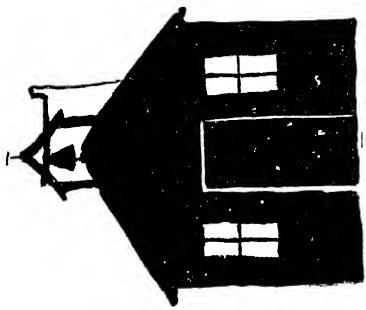
**W**RITING. The first writing-lessons should be upon the blackboard. Divide the board into sections. Number the sections and assign each child a permanent place at the board. Write the names of pupils in these sections and allow the names to remain until each pupil is able to write his own, or until the end of the week.

The second or third day of school should find each pupil's name in script pasted upon his desk, where he can see and copy it at any time it is needed. There are other and more profitable forms of seat work than copying, especially at this season of the child's school life.

Write the first name of each pupil in large letters on his desk with crayon. Let him cover the name with split peas, coffee beans, or corn.

Have each pupil cut strips of paper half an inch wide by two inches long, and paste them into the form of letters to spell his name, or at least his first name.

Distribute cards on which pupils' names have been written in large letters. Show the children how to cover the cards with tissue or thin paper and trace the names with lead pencil.



MARY AND THE LAMB

Copy the teacher's name from the blackboard.

Advanced first-grade or second-grade pupils may copy from the blackboard, "T is for teacher."

Copy from the blackboard, and memorize,—

JUST a little every day;  
That's the way  
Children learn to read and write,  
Bit by bit and mite by mite,  
Never any one, I say,  
Leaps to knowledge and its power.  
Slowly, slowly—hour by hour—  
That's the way;  
Just a little every day.

—ELLA WHEELER WILCOX.

*Drawing.* Show the pupils how to pass drawing-pencils and paper quickly and quietly, how to arrange the papers on their desks and hold the pencils. Show them how to hold their pencils lightly, so as to produce soft gray lines.

Illustrate the story of Mary and the Lamb, with drawings or cuttings. Colored paper may be used for cutting. Mount the cuttings.

Make a silhouette (brush-and-ink work), a painting, a drawing, or a cutting of the teacher, or tear a picture from paper.

*Construction Work.* Have the pupils make reading-books of their own. In these books may be written the reading-lessons copied from the board, lists of words for spelling, and poems. Words and sentences may be hectographed by the teacher and given to the pupils to mount or paste in the book, following a board arrangement. Cuttings, drawings, and paintings illustrating these lessons may also be bound in this book. Holes should be punched in the corners of the papers before the latter are given to the children. A large-sized sheet of drawing-paper may be used for the cover. On it have the pupils print or write the name of the book and its owner. It may be decorated with a cutting or a drawing.

These little hand-made books may be more easily handled by the children than those having stiff covers and will be found more satisfactory for the beginning pupils.

Find in the letter-box the letters that spell the word *teacher* and arrange them on the desk.

*Stick-laying.* Lay with sticks pictures of a book, a bag, a lunch basket, following outline drawings on the board. Make with sticks the words *book*, *scholar*, and *teacher*, or outline them with pegs or grains of coffee on the desks. Make the teacher's name on the desk, using sticks to form the letters.

## BODY EXPRESSION

**B**EGINNING pupils seldom understand, the first day, the teacher's directions or commands in regard to bodily movements. They must be taught to sit, stand, turn, halt, pass, and march. The following exercises may be given for practice, to enable the children to stand and march up to class properly:—

1 Give the command, "Sit erect; turn; rise [or stand]," to one row at a time, and then to all the class, until the children can obey orders quickly and quietly.

2 One row at a time may rise, and pass in line to the recitation seats [or chairs, or position], and then back to their seats.

3 One row at a time may stand and pass or march around the room and back to their seats.

4 One row at a time may stand, run, hop, skip, or fly by turns.

5 One row may pass, marching, to the front, the next follow directly after, and others after that, until all have taken the position indicated by the teacher.

6 One row may pass, marching, to the back of the room and into the cloakroom, the second row follow the first without a break, the third next, and so on. Use the words, "Halt!" "March!" and "Mark time!" until the pupils understand and can follow directions promptly.

Dramatize "Mary and the Lamb."

The first games may be those that teach place and position—marching, running lightly, walking without the dragging of feet and with heads held high, sitting erect, and passing to and from classrooms quietly and in order.

### DRILL ON LEFT

- 1 Sit at the left of seats.
- 2 Rise at the left of seats.
- 3 Step first with left foot.
- 4 Arrange seat work from left to right.
- 5 Draw from left to right.
- 6 Write from left to right.
- 7 Read from left to right.

*Playing School.* Let the pupils play at school-keeping at times. They may direct the games, and point out the sentences in the blackboard reading-lessons and the words in the blackboard word drills. Let the quickest and most capable pupils direct and assist the others in their seat work and board work or at the sand table. At other times let one pupil act as teacher and take her class into a corner, with their chairs, to read. The pupils will be so pleased to be in the play class that they

will not disturb the room and the teacher may continue her work with another class. The little play teacher may call on one after another to read. Play teaching will be found to develop a fine social spirit among the pupils and free them from self-consciousness.

The physical expression following the talk about the janitor and his duties may take the form of a rhythmic exercise in industrial imitation. Let the pupils personate or imitate him at his work. To march music they may roll up rugs, hang them on the line, sweep the floor, wash windows, beat the rugs hanging on the line, take them down, carry them in and place them on the floor. The teacher will have to direct the changes in action as she plays.

## The Schoolhouse

### GEOGRAPHY

**T**HE schoolhouse a public building. Journey of inspection introducing the pupils to the school building.

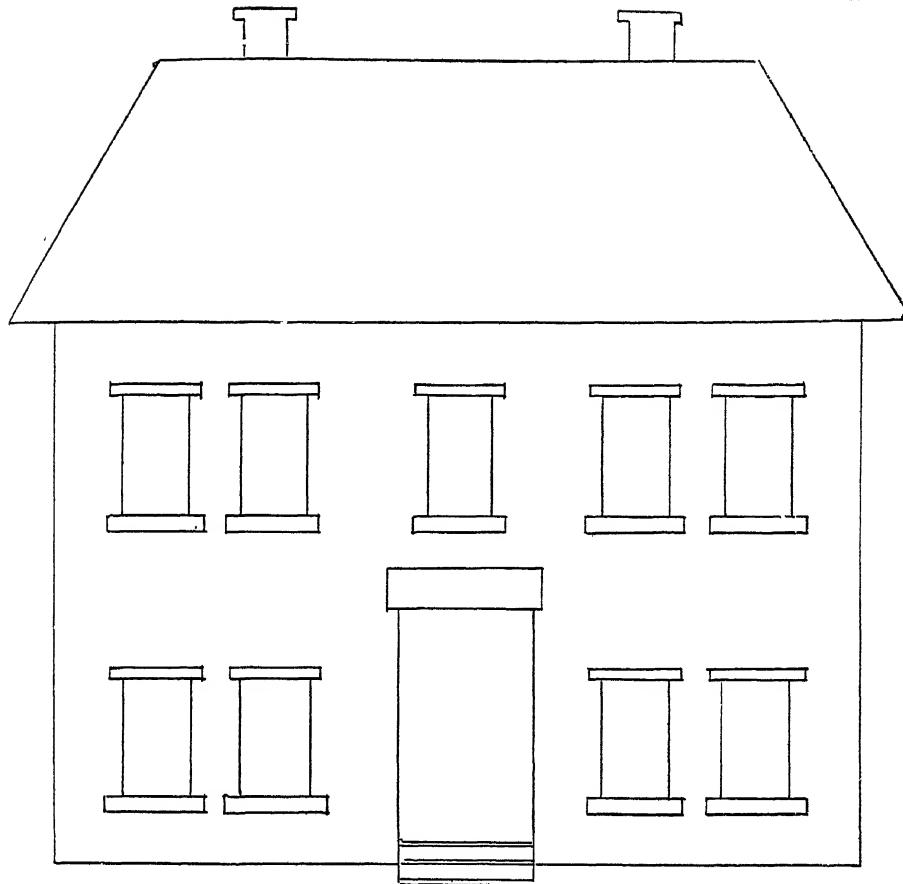
The purpose, appearance, and environment of the building. Size, outward appearance, number of windows, tower, etc. Inside arrangement of rooms; number and size of rooms, closets, hallway. Finishing and furnishing of the schoolroom itself; kind of floor, wall, ceiling, etc. Desks, seats, table, clock, bookcases, educational appliances, apparatus, globes, etc., ornaments, wall coverings, curtains, etc.

Care of the buildings. Caretakers of the building—the janitor and the school engineer. The part, place, and purpose of these men in the school building. Pupils as assistant caretakers. School officers or monitors. Duties of officers and monitors. Schoolroom a workshop.

*First Lessons.* The first lessons of the first-year pupils are lessons in geography, the very first being the journey to the schoolhouse. Strange or unfamiliar paths or streets are traversed, new localities and playgrounds are observed and boundary lines located.

Remembering how easy it is for very little people to lose their way, or to feel terrified lest they should, in a big building, acquaint the pupils with the schoolhouse at once. The little beginner should be helped to get his bearings in his new and strange surroundings. Some guides or helpers from among the older pupils or from those of the second or third grade might be selected to pilot the timid little mortals about on the first eventful day.

The helpers may show the pupils constantly arriving where to hang their wraps, where to sit, where to get a drink, and where to find the closets. They may help to amuse and entertain the very shy children

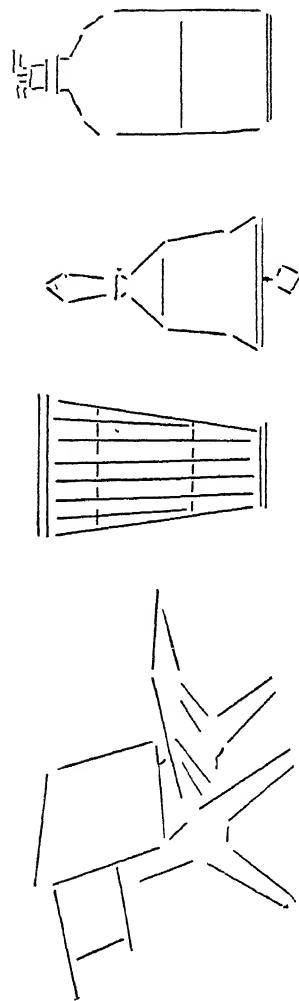
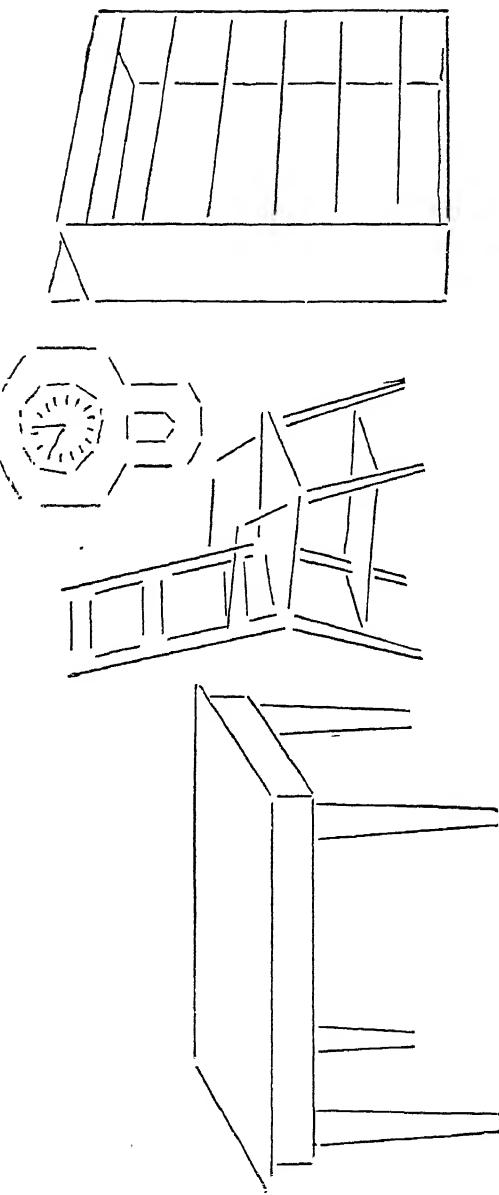


THE SCHOOLHOUSE

and make them feel at home before school is called. The new pupils will feel more at ease with these children, many of whom are known to them, than with the teachers.

Conversations with the children after an inspection of the building will draw out the observation that the schoolhouse is not like a home, a church, a public library, or any other building with which they are acquainted. Explain unfamiliar objects and their uses; also the necessity of care on our part that they may be kept in good condition for our use.

Let the pupils describe the building and its arrangement and environment. Give the name of the building and write it upon the board to remain during the first week. Write, also, and have the pupils pronounce.



SCHOOLROOM FURNITURE

the name of the street on which the building is situated. The pupils should be acquainted with the locality of their playgrounds and the existence of boundary lines if such exist.

The school building is a workshop, built for school-children. It is theirs to work and play in and care for. Each child has a place in it and a share in taking care of it. Because there are so many to share this workshop or school home, it is divided into rooms and the playgrounds or basement into parts, so that children of about the same size and age may work and play together.

There are little cloakrooms for the hats and wraps, where every pupil has a peg or hook of his own with his name or number underneath. Point them out.

There are closets and cupboards where we keep the school materials that are not needed in the school workroom. Show them.

There are water-closets for the use of pupils, and these should be used before or after school hours or at recess time, if possible. Pupils should be directed to these at this time or later by the older pupils.

Perhaps there is a washroom, a bathroom, or a place in which the pupils may wash their faces and hands, and get a drink of water when thirsty. Show the children where to find these rooms and how to use them. Teach them to turn the water on and off without splashing it over themselves and the floor. The pupils must get drinks before school or at recess.

Point out the part of the playground that is to be theirs before school hours and at recess periods, but not after school is dismissed unless by special permission of the school board. Let the pupil know just what is his, inside and outside the building, and teach him to realize that what is not his is somebody's else.

Do not expect the pupils to know all these things. They do not, and if they are not taught now may make many blunders mortifying to themselves as well as annoying to others.

## HAND EXPRESSION

**H**ECTOGRAPH pictures of the schoolhouse on heavy paper and cut them out or prick and sew them. For sewing use silk or thread or yarn the color of the building or its trimmings.

Paint or color with crayola pencils hectographed pictures of the school building. If the trimmings of the building are of a different color from the body of it, two colors may be used. These pictures may be taken home.

Cut and mount a front view of the school building.

Lay the schoolhouse with sticks; also the furniture of the schoolroom.

Write the name of the school a number of times. Write the sentence, "This is my school."

Fold, cut, and paste houses from eight-inch squares of paper. Place these on the sand table and mark the streets off. Walks may be laid with blocks or pegs or splints. A fence may be built of sticks or pegs, or a wall of blocks.

Fold, cut, and paste houses from eight-inch squares of paper.

Fold, cut, and paste articles of furniture for the school.

Build the schoolhouse on the sand table with building-blocks.

With blocks make on the sand table articles of school furniture.

Let the pupils copy the names of objects and persons in the schoolroom, and build them with printed letters from the letter box, or use them in sentences:—*desk, chair, seat, table, bookcase, blackboard, eraser, chalk, crayon, map, globe, chart, clock, platform, pointer, picture, pencil, pupil, books, tablets, ruler, teacher, paste, paper.*

Have the children lay with sticks the teacher's table, the kindergarten or sand table, the chairs, the desks, a footstool, the waste-paper basket, and other articles of schoolroom furniture.

Let the pupils make free-hand drawings or cuttings of their playmates, the teacher, or the janitor at work.

#### WINDOWS

Let the pupils fold squares of paper to represent windows:—Fold the edge nearest to you to the upper or opposite edge and crease. Crease the other diameter. Count the panes. How many panes are there in the schoolroom windows? how many panes in the paper windows?

Continue the folding directions until the required number of panes is shown.

#### PICTURE FRAMES

Make picture frames for the pictures of the schoolhouse. Use two eight-inch squares of green, gray, or brown paper. Fold one of the pieces lightly into sixteen squares; do not crease firmly. Cut out the four squares in the center. Paste the uncut eight-inch square on the back as a frame. Paste the edges together on three of the sides, slip the picture in on the fourth side.

#### PICTURE STUDY

**S**UBJECT: "The Little Scholar," by Bouguereau, (see page 11). Show the picture and ask questions like the following:—

Where do you think this little girl is going? Why do you think she is going to school? What do you think she has in her basket? Where do you think this school is—in the city or in the country? Would the

little girl be taking her lunch with her if she lived in the city? Do the pupils in the city schools often take their lunches to school?

This little girl lived in a country across the ocean, very far away. She was a little French girl, and lived in France. She probably had a mile or more to walk before she reached her school. Have any of you as far to come as that? An artist painted this little girl's picture. I will put her name on the board:—*A scholar.*

What is a scholar? A little girl who goes to school is a scholar. A little boy who goes to school also is a scholar. We are all scholars, because we attend school.

How many of you wished to come to school this morning? We are going to have a good time in our school. We are going to tell stories, and sing, and play games, and march, and have a great deal more fun than the children who stay at home! We are going to make all sorts of interesting articles from pretty colored paper, and use paints, and colored chalk, and pencils, and model objects from clay.

We have come to school to learn how to do things that will help us to become good workmen and homemakers like our fathers and mothers. It is fine to be a good worker. This school is our play workshop. We are going to play that we are grown-up workers and are doing what they do. We shall make a playhouse and play at housekeeping and work at trades and shop-keeping and the other occupations with which our fathers and mothers are busied.

If you stay out one single day you will miss something that the rest do or make. If you come late you will miss something, too. Most likely a story will come first in the morning and it would be too bad not to hear that. Then, too, the pupil who is tardy must have his name put down in a book which the teacher keeps, and also on cards or papers and sent up to the office of the principal of the school and to the superintendent; and the teacher, and the principal, and the superintendent all feel sorry. We must be careful not to get our names down in the tardy-book.

#### PICTURES FOR STUDY\*

THE LITTLE SCHOLAR (569). Bouguereau.

COMPULSORY EDUCATION; ON THE WAY TO SCHOOL; SCHOOL LETS OUT;  
MUTUAL INSTRUCTION; COMPOSITION DAY (1085C); SCHOOL IN BRITTANY  
(1085). Jean Geoffroy.

THE MUSIC LESSON. Wunsch.

FIRST DAYS AT SCHOOL.

LEARNING THE A, B, C. Defregger.

STUDY Meyer von Bremen.

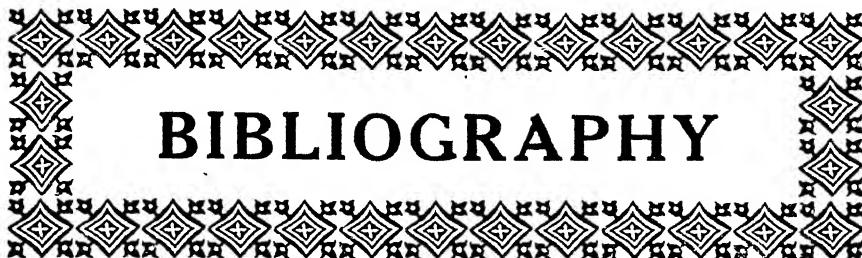
THE FIRST DAY AT SCHOOL; THE RECITATION; KEPT IN. Jessie Wilcox Smith.  
September Pictures.

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\* The numbers in parentheses after the subjects refer to the Perry Pictures. These may be obtained from the publishers of this book, in size  $5\frac{1}{2} \times 8\frac{1}{2}$  inches, at one cent each if twenty-five or more, either one subject or assorted, are ordered at one time.

SCHOOL IN BRITTANY—*Geoffroy.*





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 WORK AND PLAY. *Primary Song Book.*

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## READING.

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LATE TO SCHOOL. *Art Literature First Reader*. Grover.

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FOUR LESS EIGHT. *Art Literature Second Reader*. Chutter.

LITTLE OAK DESK. *Silver and Burdett Second Reader*. Powers and Balliet.

IN SCHOOL DAYS. *Art Literature Third Reader*. Chutter.

THE HOLIDAY. *Silver and Burdett Third Reader*. Powers and Balliet.

TOMMY AND THE CROWS. *New Education Third Reader*. Demarest and Van Sickle.

## LITERATURE

Familiarize the children with bits of choice literature within their comprehension and related to the subject-matter of the year. Eugene Field, Robert Louis Stevenson, Longfellow, Whittier, the Cary sisters, and others have written much that enriches and contributes to the child's ethical pleasure. At least one fine poem a month should be committed to memory. By the time the poem has been discussed (as the teacher has read and re-read to the class the whole and selected parts), its pictures drawn and painted or its events dramatized, and suggested personal experiences related by the children, many lines will have been memorized. To complete the learning "by heart" will take but a little more time; and there should be thereafter frequent recitations of the poem to the school by individual pupils.

Such virtues as industry, courtesy, obedience, honesty, and others may be so presented as to be clearly seen and felt by even the youngest pupils, through poems, stories, gems, proverbs, history, reading, songs, and picturestudy. The stories selected should be short, simple, interesting, and instructive. Give stories and fables that embody "ideals of courage, generosity, patience, strength, wisdom, unselfishness, and kindness to animals, for the reason that children imitate what they admire, and because of unconscious influence of an ideal upon character." The literature should include subjects which relate to the primitive life of man, his food, clothing, and shelter; and stories of people of other lands. When it is possible have these stories dramatized in the schoolroom. The children may name the characters required and choose their parts. Lead them by questioning to plan the scenes and execute the dramas.

## HOW FRITZ WENT TO SCHOOL

SCHOOL had begun, and it was hard for the little boys and girls who had never been to school to be shut up in a schoolroom. Things out-of-doors kept calling them to come and play. And this Miss Merry knew. Miss Merry was the teacher. She knew what children liked.

So when Fritz came, through the open door, Miss Merry smiled and said gayly: "Good-morning, Fritz. Have you come to school? Children, if you'll all be very, very, very quiet, I'll let Fritz stay."

It was so nice to have a dog in school that every one was very, very quiet. Even the littlest new boy tried to sit still. And Fritz? Well, if Fritz ever minded any one, it was Miss Merry. So, when she told him to lie down and be a good dog, he did so. For a long time he watched Miss Merry, then he fell asleep.

Every one was so good Miss Merry said that for a change they might spell down. They must all stand up in a row, and toe a crack just as their grandfathers and grandmothers had done long ago. Everything went well. They were very little folks, you know, so they spelled very little words. But, little as the words were, the line of little folks toeing the crack grew shorter and shorter.

At last only Babe and Tony were left. "Rats," said Miss Merry, clearly. "R," began Tony.

Fritz's eyes popped open. His ears stood up stiff and straight. "Rats," said Miss Merry again. She rolled the "r" a little. She sounded the "t" and the "s" plainly, to help Tony.

"R," said Tony. But what more he said no one ever knew, for Fritz spoke. "Boof! boof! boof!" he said as loud as he could. Then he was off, barking wildly. Round and round and round the room he ran. Books fell off the desks. Pencil boxes rattled and crashed. Pencils rolled off by themselves. The littlest new boy was upset. The waste-basket tipped over. Then Fritz landed on Miss Merry's desk. "Boof!" he said indignantly. "Where are they? I can't find any rats."

Into the midst of all this confusion came the principal. The children were crowding about Miss Merry. The littlest new boy cried in her arms. And Miss Merry? She laughed until the tears rolled down her cheeks. She laughed until all the children laughed. Even the littlest new boy found a sob turned into a funny little gurgle. And the principal, who had meant to scold, found he couldn't be heard unless he laughed too. So he did. And as soon as she could speak, Miss Merry explained.

When Fritz had been sent home and everything was quiet again, Tony put up his hand. "Please, Miss Merry," he said, "who spelled down?" The littlest new boy spoke right out loud in school. "I know!" he cried, "'Twas Fritz; wasn't it, Miss Merry?"

—Adapted.

## Tommy and the Crows

### A FABLE.

"I will not go to school to-day," said Tommy. "I'll stay in the green fields and have a good time." So he sat down on a soft green bank under a tree. The sun was shining in a clear sky; the songs of the birds were heard on every side.

"I will not go to school; I do not like my book and slate as well as the green fields and pretty flowers; besides, this bank is softer than the seats in the schoolhouse."

Just as he said this he looked into a tree not far from the one under which he was sitting, and saw some crows on one of the branches. One of them was hard at work, making a nest with a lot of sticks. "Here's a pretty boy!" said one of the crows; "he says he will not go to school." Then all began to say, "Caw! caw! caw!" as if they were making fun of Tommy.

"Well! what do you think of my work?" said the crow. "Look at my fine nest. What do you think of it, sir?" "I dare say it is a very fine one, Mr. Crow," said Tommy, "but I should not like to live in it."

"You would not? well, you are only a boy and not as wise as a crow," said his new friend. The other crows cried, "Caw! caw! caw!" as if they thought so too.

"Do you know why a crow is wiser than a silly boy?" asked the crow, putting his head on one side and looking at Tommy with his bright, black eye. "No," said Tommy; "I thought boys were wiser than crows."

"You thought!" said the crow. "That shows how much you know about it. Tell me, can you make a house for yourself?" "No; I can not do so now, but when I am a man I can."

"Why can you not do it now?" said the crow, turning his head to the other side. "Why, I have not learned how to make one," said the little boy.

"Ho! ho!" said the crow, flapping his wings, "he has to wait till he learns how to make a house. Here's a pretty boy!" All the crows when they heard this cried, "Caw! caw! caw!"

"No one taught me how to make my house," said the crow. "Just look at it, what a nice house it is. I brought all the sticks myself; I brought them in my mouth, but I do not mind hard work. I am not like a little boy that I know."

"But there are many things in this world besides houses," said Tommy. "Yes, indeed," said the crow; "I was just thinking so. You need a coat as well as a house." "That I do," said Tommy, "and I need a new one now. But you crows cannot wear coats."

"Who told you that?" said the crow. "Look at my coat and tell me if you ever saw a finer one than this black coat of mine. Could you make such a fine black coat as this?" "No," said Tommy, "but I can learn." "Yes, yes, you can learn, but that is the way with all silly boys; you must be taught everything that you are to do."

Tommy felt that the crow had the best of it.

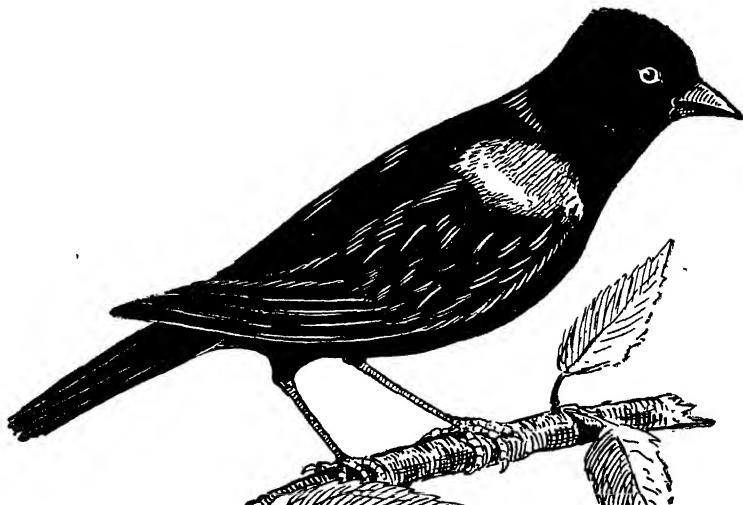
"Dear me," he said, "I never thought that crows were so wise."

"You may well say that," said the crow, who, with two others, was now sitting on a branch of the tree.

"You may well say that, Master Tom, but there is more for you to learn yet. How about your food? Where do you get that?" "Why, my mother gets that for me. I find it on the table every day." "You are a baby then?" "No, indeed I am not," said Tommy. "I will throw this stone at you if you are not more careful what you say."

"Boys should never throw stones," said the crow. "I only asked if you were a baby. When a crow can go alone he gets his own food." "I shall do that when I become a man," said Tommy. "I shall learn how." "Dear me," said the crow, "you will have much to learn before you are as wise as a crow" "That may be so," said Tommy, hanging his head in shame, "but there is time for me to learn."

"You are a pretty boy to come here and sit all day on the grass. Pick up your books and go to school! go to school! go to school! go to school!" Then all the crows made such a noise that Tommy picked up his books to throw them at the crows. But they were off to another tree, where they all cried, "Caw! caw! caw!" till poor Tommy could not stand it any longer. So he went back to school.



## THE PRIMARY PLAN BOOK

No matter what you try to do  
 At home or at your school,  
 Always do your very best  
 There is no better rule.

For he who always does his best,  
 His best will better grow;  
 But he who shirks or slights his task,  
 He lets the better go.  
 What if your lessons should be hard,  
 You need not yield to sorrow;  
 For him who bravely works to-day,  
 His task grows light to-morrow

—C COHEN.

By-and-by is a very bad boy,  
 Shun him at once and forever;  
 For they who travel with By-and-by  
 Soon come to the house of Never.

Whene'er a task is set for you,  
 Don't idly sit and view it—  
 Nor be content to wish it done;  
 Begin at once and do it.

Don't tell me of to-morrow,  
 Give me a boy who'll say  
 That when a good deed's to be done,  
 "Let's do the deed to-day."

## PUT OFF TOWN.

Did you ever go to Put Off Town,  
 Where the houses are old and tumble-down,  
 And everything tarries and everything drags,  
 With dirty streets and people in rags?

On the street of Slow lives old man Wait  
 And his two little boys named Linger and Late  
 With uncleaned hands and tousled hair,  
 And a naughty sister named Don't Care.

Did you ever go to Put Off Town  
 To play with the little girls Fret and Frown?  
 Or go to the home of old man Wait,  
 And whistle for his boys to come to the gate?

To play all day on Tarry street,  
 Leaving your errands for other feet,  
 To stop or shirk or linger or frown  
 Is the nearest way to this old town.

# NATURE STUDY—THE WORLD

## THE CHILD'S WORLD

GREAT, wide, beautiful, wonderful World,  
With the wonderful water round you curled,  
And the wonderful grass upon your breast,—  
World, you are beautifully drest.

\* \* \* \*

You friendly Earth! how far do you go  
With the wheat-fields that nod and the rivers that flow.  
With cities and gardens, and cliffs, and isles  
And people upon you for thousands of miles?

Ah, you are so great, and I am so small,  
I tremble to think of you, World, at all;  
And yet, when I said my prayers, to-day,  
A whisper inside me seemed to say,  
“You are more than the Earth, though you are such a dot;  
You can love and think, and the Earth cannot!”

—*Lilliput Lectures.*

**R**EAD the foregoing poem to your children and find out by questioning what they know, and what they have thought, or imagined, about our world.

What is our world? What is its shape? How do we know?

Lead the pupils to tell what they can of the appearance, size, and extent of the world, and of its divisions of land and water. How it is clothed, or dressed. What decides its dress and appearance. How seasons affect the appearance of the earth.

Is the earth now clothed in grass? Is it always? When the grass is sleeping and covered with snow here, is it not green and growing in other parts of the earth? In what parts? Does the wheat in the fields now nod? May it not nod elsewhere? Are the rivers flowing now? Are they always flowing? When the rivers here are frozen are not others flowing elsewhere? Why is the earth friendly? Does it not give homes, food, shelter, and clothing to people all over its surface?

Do we live on the outside or the inside of the earth? Does the earth move or stand still? (We are having a ride on this star in the sky, for the earth travels all the time.) Can we see it move? How do we know it moves? How long does it take it to go round the sun? (Illustrate with an apple. Suppose you were to tie a string to the stem and set the apple to spinning, and while it was spinning whirl it round your head; it would have the same motion that our earth has.) The earth is spinning around on itself and it goes round the sun at the same time. How long

does it take the earth to spin round? (Twenty-four hours or one day.) How long does it take the earth to go round the sun? (A year.) How many seasons have we while it is moving round the sun? (When it is on one side of the sun we have spring, and when it is on another we have summer, and on another autumn, and on another winter.) If we did not move round the sun but stayed always on one side, we should have only one season instead of four. What does the sun give us? What besides heat? How many motions has the earth? What are given us by the earth's spinning round on itself? How does it give us night and day? (Part of the time our side of the earth is turned toward the sun and we are having day; part of the time our side of the earth is turned away from the sun and we are having night.) The little Chinese children on the other side of the world are having night when we are having day. When we are having night they are having day. When you go home to-night hold your hand up to the lamplight. When the light is on the palm of your hand it is dark on the back of your hand. There are a great many other planets or worlds, some larger and some smaller than ours. The little boys and girls who perhaps live on them may be looking at our world this minute and saying, "What a bright star!"

When our side of the earth is turned away from the sun you can see these faraway planets. They look like stars or little suns, and that is what they are.

Some one wishes to know where our world and these other worlds came from.

A great many hundreds of years ago, before there were any people, or animals or plants, or world even, the sun, a great ball of burning matter, was placed in the sky. It kept constantly whirling around, and as it whirled very fast, great pieces of the outside of it flew off thousands of miles, just as the little particles of moist clay fly off into the air if you whirl your clay sphere fast enough.

These pieces of the sun kept on turning and spinning around and are doing so yet. The pieces are our earth and the stars we see in the sky. The piece that is our earth was very warm at first, but it kept getting cooler and cooler and harder and harder until it was cold enough and hard enough for plants and animals to live upon it.

But the inside of the earth was warm and is yet. When the outside parts of the earth grew cold they drew together just as vapor drops do when cold. They pushed up the surface of the crust because there was not room for all that hardened part to spread out flat over the hot inside part. The parts that were pushed up made mountains and that is how we came to have mountains.

## The Seasons

**M**EANING of the word season. Names and number of the seasons—*Autumn, Winter, Spring, Summer*. There are three months in each season. The autumn or fall months are *September, October, and November*. This is September, the first fall month.

Peculiarities of the autumn season. Flowers of autumn. Birds of autumn. Insects of autumn. Games in autumn. Autumn weather.

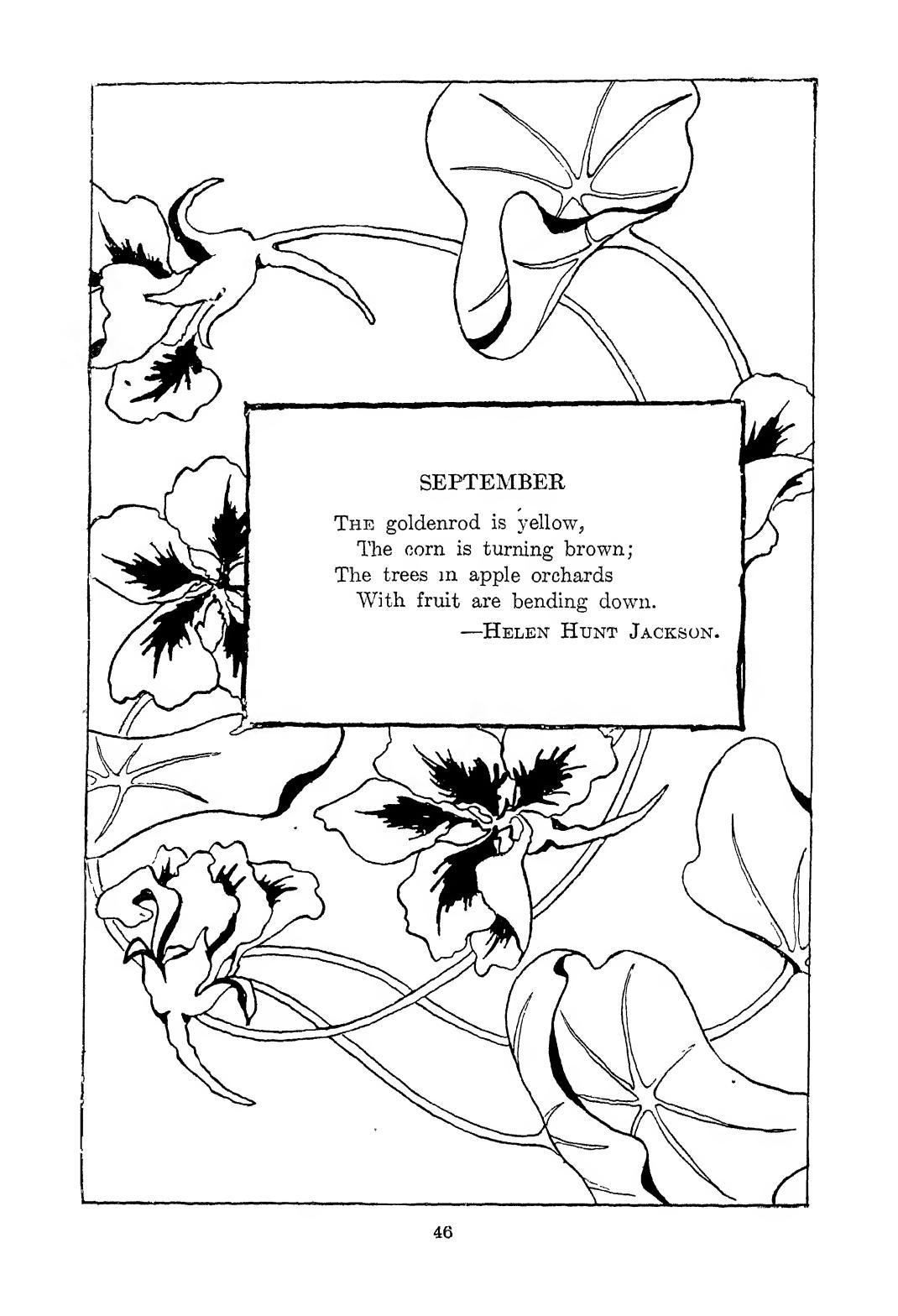
Lead the pupils to describe the world as it appears in September. Is its dress attractive? What are the prevailing colors? What is the color or nature of its carpeting or covering? What color is the sky? Are the days cloudy or sunny? Appearance of the water [if the home city or town is on a river, a lake, or the ocean]. Color of vegetation. How are people dressed out-of-doors? Does the world ever change its dress? Does it look the same at Christmas as on St. Valentine's Day or at Easter? Will the world look just the same in October? What will be changed? Watch and see. Does the world look the same every day in September? What may make a difference in its appearance on two days of the same week? If the sun does not shine what color is the sky? If it rains what color is the sky? If there is a fog how does the sky look? What does the sun do to make the earth bright and beautiful?

### SEPTEMBER CALENDAR

Introduce the name of the new month by calling attention to the calendar on the wall or blackboard. What is it? Of what use? How many know the name of this month? Who can find it on the calendar? To what season does September belong? Is it a short or a long month? How many days are there in it? Who can find the figure on the calendar that tells how many days the month has? Who can find the figure that tells the first day of the month? Was Monday the first day? On what day did school open or begin? Was it on Monday? Why not? Who can find the figure that stands for Labor Day? We will mark that with the letter *L* in red chalk, to show that it was a holiday.

Point out all the school days in this week; in next week; in the third and fourth weeks. On what days do we have school? On what days do we not have school? How many days are there altogether in this month? How many school days? How many Saturdays? How many Sundays? How many of the children have birthdays this month? We will mark these days with the letter *B* in red chalk.

Question the pupils in regard to the day. Is it sunny or cloudy, or



## SEPTEMBER

THE goldenrod is yellow,  
The corn is turning brown;  
The trees in apple orchards  
With fruit are bending down.

—HELEN HUNT JACKSON.

rainy? Is there a wind? Show how sunny days may be represented by yellow circles drawn or pasted on the calendar. Cloudy days or gray days may be shown by gray paper circles pasted on, or white chalk circles, and rainy days by tiny umbrellas drawn or pasted on the square. The kite represents a high wind, and the direction of the wind is indicated by an arrow. Snow is indicated by white crystals drawn or pasted.

Allow a different pupil to mark the calendar each day, and another to mark the weather records.

If the blackboard space is needed for daily lessons, prepare the calendars on sheets of heavy paper or cardboard, decorating them with appropriate designs in water-color. The sunflower, the goldenrod, the aster, the pansy, the nasturtium, the morning-glory, the thistle, or sprays of barley may be used for decoration. When a new page of the paper calendar is hung on the wall at the end of the month, the old ones may be taken down and laid away.

A weather calendar may be marked with flags, a flag being drawn each day in the squares with the dates. The flag signals may be written above the calendar—clear weather being indicated by an open flag; a cloudy day by a shaded flag; rain or snow by a dotted flag, and unsettled weather by a partly shaded and partly dotted or open flag.

### HAND EXPRESSION

**P**AINT a September picture. What colors will be needed for to-day's picture? What color for the sun, for the sky, for the earth, for the grass? Where is the sun now—high or low in the sky? Find the place in your picture where the sun should be shown. Paint also a picture of a September day without the sunshine. Notice the difference in the color of the sky. Is it as blue on the sunny day? Are the clouds white? Is the water of the lake or the river the same color? Show this in your picture.

Draw circular tablets and color them yellow.

Give the pupils copies of calendars that have been hectographed from designs in the *Plan Book* or teacher's magazines and let them put in the figures, print the name of the month, and color the flower design on the calendar with colored pencils, crayola, or water-color paints.

Pupils in the lowest classes may be given calendar sewing-cards. These have simple designs with blanks for the days of the month. They may be sewed and then if desired ornamented with crayola pencils or water-colors. These cards may be bought for two cents each.



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 LOST, THE SUMMER.  
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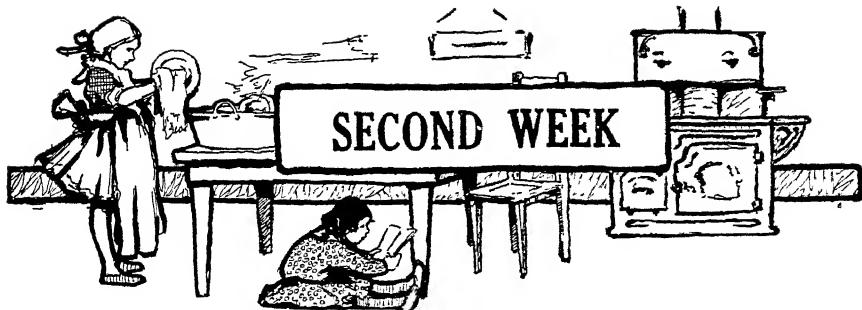
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## SEPTEMBER

HERE's a lyric for September,  
 Best of all months to remember;  
 Month when summer breezes tell  
 What has happened wood and dell,  
 Of the joy the year has brought,  
 And the changes she has wrought.  
 She has turned the verdure red;  
 In the blue sky overhead,  
 She the harvest moon has hung,  
 Like a silver boat among

Shoals of stars—bright jewels set  
 In the earth's blue coronet.  
 She has brought the orchard's fruit  
 To repay the robin's flute  
 Which has gladdened half the year  
 With a music, liquid clear;  
 And she makes the meadow grass  
 Catch the sunbeams as they pass,  
 Till the autumn's floor is rolled  
 With a fragrant cloth of gold.

FRANK DEMPSTER SHERMAN: *Little-Folk Lyrics.*



## HOME AND FAMILY LIFE CONVERSATIONS WITH THE CHILD



*THE Family.* Father, mother, grandparents, brother, sister, home helpers or servants. Kindness to brothers and sisters; obedience to parents; respect due to the aged and to servants.

*The Home.* The amenities of home life based on ties of affection. Home environment; the house or residence; home interests; home occupations and activities; home problems in which the child may be interested.

*The Father.* His work—moneymaking; providing a house to live in, food, material for clothing, and books and playthings.

*The Mother.* Her work—home-making; caring for the home; preparing the food and clothing; caring for the children, father, grandparents, servants, guests.

*The Child.* Place of the child in the home. Work he or she could do. Why he or she should do it. Service is loving aid to those who need it. Helpfulness a motto. Play and playgrounds. Playmates and playthings. Toys and games. Dolls. Why children should play. Where they should play. Children's Home, a public institution.

The child when he first enters school is absorbed in the activities of his own home and his immediate environment. His home and the surrounding neighborhood should constitute, then, the chief source from which to draw subject-matter for the first lessons. These should be full of human interest, and related to his daily life.

Let the pupils talk freely about their own interests in their homes and out of school. Direct their thoughts to what they say and do with

others—that is, the way they treat their friends and relations; the courtesies of life; the rights and privileges of others as well as themselves. Standards of right and wrong may be established in these talks.

## The Father .

**T**HE father's place and part in the home. What he does for the children—watches over them, protects them from harm and want, providing them with food, clothes, shelter, books, playthings; educates them; gives them pleasures whenever possible; works for them all the time. Other ways in which he shows his love for his children.

The father's work—moneymaking. The purpose of his work—the child's comfort. Why he works—because he loves his children and wishes to provide for them.

In informal talks lead the pupils to tell of their father and mothers, who are their best friends; who love them so much and do so much for them. Make them see that they ought to return the affection of their parents and repay them for their loving care by doing all in their power to make the home a happy one. Have them suggest ways of helping their parents; of showing affection by deferring to the latters' wishes, by obeying cheerfully and promptly. Let the pupils tell about their fathers' work—where they work, and why. Father is often very tired after working all day and is glad to get home at night to rest. Are they not pleased to have him come home? What do they do to show him that they are pleased? Do they try to make him comfortable and happy? How? What can they do that he will like? Ought they to try to do these things? Why? [Read the poem "Father Is Coming" to the pupils and talk it over with them.]

"Father's Return from Work," by Gullion, might be used as the picture study with or following this lesson.

Does father work all the time? Does he not play with you sometimes? What do you play? Does he tell you stories? What stories can you remember? Does he not sing for you? What songs? Can you sing any of them?

*Orphan Children.* What becomes of the little boys and girls who lose their fathers and mothers and have no money with which to buy food and clothing and homes? How are homes provided for them? Have you ever seen or visited a Children's Home? Tell about it. What could we do to make these little children happier? Do we remember them at Thanksgiving and Christmas? How?

The teacher should endeavor to ascertain, through questioning, if there are pupils in the room who are motherless or fatherless. Make

a note in the desk book in regard to these orphaned children. They will need and should have especial care. Such children are sometimes neglected at home and allowed the freedom of the street and the result is lawlessness and bad habits which will have to be overcome with firmness and patience.

In the matter of tardiness or absences these children are often not to blame. Where the support of the family falls on the mother, the little ones are kept at home to run errands or to care for the baby, while the mother goes out to work, or takes in work at home.

How sorry we ought to be for the children who have no fathers to care for them! We ought to show our sympathy by being especially kind to them, because they do not have so pleasant a life as the boys and girls who have good fathers. If there is no father the mother and children must try to take his place and do his work. Is this easy?

### HAND EXPRESSION

**M**AKE a picture of father. Write under it the sentence, "This is papa," copied from the blackboard.

Make cuttings representing papa at work. Mount these on paper of a contrasting color. Write under the picture, "My papa works," copied from the board.

Prick or sew the name *papa* or *father*, or trace it.

Make the written name on the desk with pegs or the printed name with sticks, following the copy on the board.

Make the name with paper slips, pasted together to form the letters. Mount the letters on mounting paper.

Make cuttings and drawings of the father's workshop and the tools he uses, or model the latter from clay.

### BODY EXPRESSION

Dramatize "Father at Work."

Imitate occupation or trade movements.

Finger play—The Family (E. Poulsson).

## The House or Home

### GEOGRAPHY

**L**OCATION of the home; appearance; distance to the home from the school; environment or surroundings; the yard or lawn; the garden; the shrubbery or the shade trees; the playground; the rooms the children stay in most; the child's own room; the child's work or part in caring for the home or some part of it. The amenities of

home life based on ties of affection; home problems in which the child may be interested; home industries and activities.

Promptness in returning home from school. Much difficulty is experienced, oftentimes, in getting children to go directly home from school. They *will* stop to play on the schoolgrounds or on the streets, or will go home with companions and remain until their parents are occasioned much anxiety. The novelty of the walk or the attractions of the street often prove too strong for them and they acquire the habit of dawdling and loitering, and tardiness results.

Do not permit your pupils to form this habit. Find out exactly how long it takes them to make the journey to school and tell them when to start, so as to arrive punctually but to have little time left to get into mischief on the school grounds.

*Conversation.* Now that I know your names, children, and we are acquainted, I wish to come to see you. What a lot of visits I shall make! How many? As many as there are children here? or do some of you live in the same house or building? I wish to hear all about these homes so that I shall know what they look like, and where they are, and how far I must go to find them—and you when you are at your home.

Nannie, tell me about your home. What street is it on? Is the street a pleasant one? Is it shady? How many blocks away is your home? Has it a yard or a lawn? Has it a porch? Has it a playground near by where you play? Have you plants or trees or shrubs in your yard? What kind of trees? What flowers? How does your house look? Is it built of stone or brick or cement or wood? What color is it? Is it large or small? Is it built close up to the sidewalk or back a little way? Do any of the other children in this room live on the same street? How many? Do you live nearer the school than Nannie or farther away from it?

Have you a room all your own to sleep in? Do you help to keep it neat and tidy? Do you help to keep the yard and street nice and clean so that others will enjoy looking at them? How can you do this?

I should like to know about the streets on which others of you live. Where do you live, John? Is yours a pleasant street? What makes it so? Are there trees to make it pretty? Are there good walks? On what street do you live, Jennie? Is it a pretty street? Why not? How many live just one block from the school building? How many live two blocks, three, four, five, six? How many do not know how many blocks from school they live? I wish that all those who do not know would ask their parents or brothers or sisters or playmates, and would count, themselves, in going home at noon, and tell me this afternoon. I wish to know just how long it will take to walk to your homes when I

go there to call. And I wish to know how long it takes you to walk from your home to school. I will tell you what time it is when you start and when you reach home ask your mother how long it has taken you. You are to *walk*, not run; only you are not to stop on the way a single minute.

#### BLACKBOARD READING

*John lives . . . . . blocks from school.*

*John can walk . . . . . blocks in . . . . . minutes.*

*Jennie lives . . . . . blocks from school.*

*Jennie can walk . . . . . blocks in . . . . . minutes.*

After questioning the pupils as to the length of time it took them to walk home at noon, put the results on the board and ask them to find and read the sentences that tell about their walk. After a number of pupils have read their sentences let them erase their names. Other pupils may be directed to erase the word *school* wherever it occurs in the sentences, and then in turn the words *minutes*, *blocks*, *lives*, *walks*, etc.

*I live on . . . . . street.*

*This is my home.*

*I can picture the house.*

*I can picture the street.*

*This is . . . . . street.*

#### HAND EXPRESSION

**DRAWING.** Let each group of pupils who live on the same street pass to the same board and draw pictures of the houses in which they live. Over each of these divisions of the board the teacher may write the words " . . . Street," giving the name of the street on which these pupils live, and on the lower part of the board a line to represent the street or sidewalk.

Each child may be requested to place his house correctly on the street, showing whether it has a yard and private walk or is built even with the street walk. Let the pupils place shade trees if any grow on the street.

Tell the children that you would like to remember how their homes and the different streets look and ask them if they will not picture them on paper, with pencils, and cut them out, that they may be preserved after the board pictures are erased.

Let the pupils also draw pictures of their homes on paper, using colored crayons or paints to paint the houses the right colors.

Give the pupils a hectographed picture of a house to be colored or painted.

Prick and sew a picture of a house.

Lay your house with sticks. Build a house on the sand table with building-blocks.

Make a free-hand cutting of a house, with a standard, and cuttings of neighbor's houses. Arrange them on the sand table so as to make a street similar to the one on which you live.

Fold, cut, and paste a house to be placed with others on the sand table.

The very little people may simply cut the front of the houses, following the outline they have drawn. They may cut windows and doors from this. Show them how these houses may be made to stand by folding an oblong of paper the same length as the front of the house, creasing it firmly, and pasting the part that stands erect to the face of the house on the side *away* from the sidewalk. A toothpick and a tiny bit of paste will be needed for this.

Let them arrange their houses on one street on the sand table. The houses that have more than one face—made by folding and pasting—may be grouped on the opposite side of the street.

If their homes have trees or shrubs in the yard, they may bring sprigs and show on the sand table how the shrubbery looks. If there is grass in the yard at home they may bring grass blades and lay them about the house, or moss may be planted and made to look like sod. The houses on the sand table should show as nearly as possible the home environment.

#### THE FRIENDLY HOUSE.

THE Friendly House dispenses cheer. Its shutters are flung wide;  
The sunshine streams upon the plants that smile with bloom inside;  
The porch has roomy benches where a weary child may rest;  
The blind-doors open out like arms to welcome every guest.

The Friendly House a deep well has, with water icy cool,  
Where children love to stop and drink when coming home from school.  
And there's a big square sitting-room, with many a gay rag mat,  
A shiny haircloth sofa, and a soft old purring cat.

The Friendly House on baking day is all a child could wish;  
You're welcome in the kitchen, and they let you scrape the dish!  
And often you may roll some dough, pretending pies to make,  
And always in the oven there's a little scalloped cake.

This dear old house, from cellar clean to attic up above,  
Is full to overflowing with a warm and patient love.  
Its spirit of unselfishness does naught but serve and give.  
The Friendly House—why, can't you guess? It's where the Grandmas live!

—ANNIE WILLIS McCULLOUGH, *in Youth's Companion*

## FATHER

FATHER's arms are stout and strong,  
And father's heart is cheery,  
He works from early morn till night,  
Though sometimes he is weary.  
As he works he sings away  
To make the task grow lighter,  
And thinking of his boys and girls  
His eyes with love grow brighter.

When the darkness softly falls,  
A merry tune we're humming,  
And up and down the street we peer  
And watch for father's coming.  
We run to meet him at the gate,  
His laugh we gaily smother,  
He lifts us in his loving arms  
And takes us in to mother.

—Selected.

## The Mother

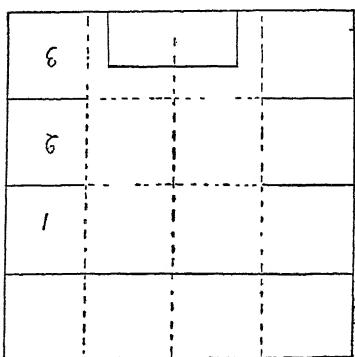
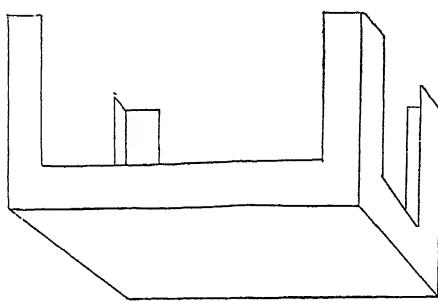
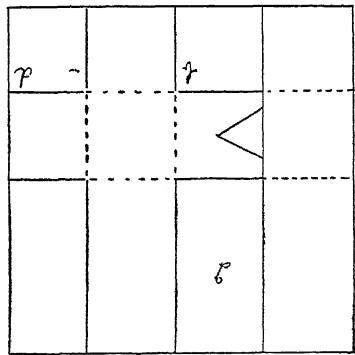
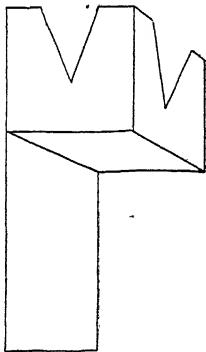
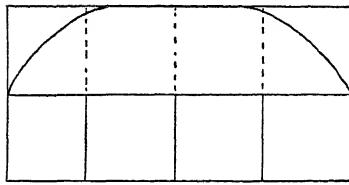
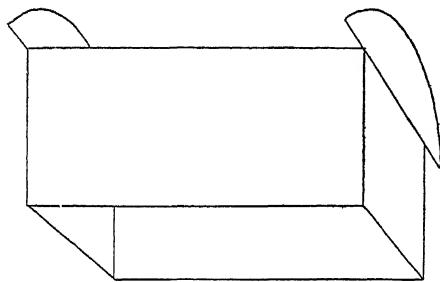
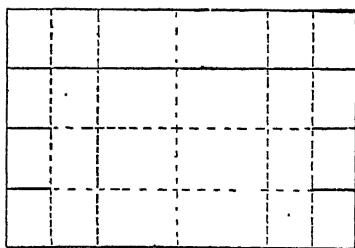
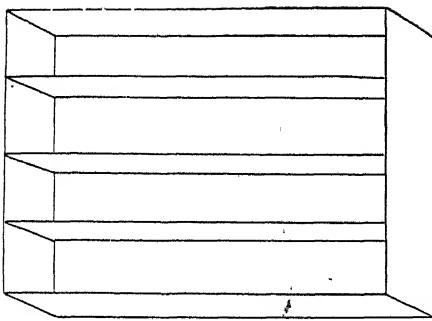
**T**HE mother's place and part in the home. What she does for the family—watches over them in sickness and in health, helps to educate them and make them happy. Makes the home pleasant and comfortable for them; furnishes it and keeps it clean; buys and perhaps prepares and serves the food; buys, or makes, and mends the clothing, and keeps it clean. Works for the family all the time. Other ways in which she shows her love for her children. How she does her work—willingly or unwillingly.

How children may show their love for their best friend, their mother.

*Conversation.* Children, whom do you love most of all the people in the world? Why do you love mother most? Who loves you most? How can you tell that she loves you more than any one else does? Do you and she have happy times together? Do you play games together sometimes? What games do you play? Does she sing to you? What songs? Can you sing them? Does she read you stories? Tell us some of them. Who taught you your first lessons in your primer?

Tell me some other things mother does for you. Does she do just the same things every day? Does she do just the same things every month, winter and summer? What was she doing yesterday? What to-day? Will she be doing the same things about Christmas time? Do you think she will be canning fruit then? Will she be transplanting flowers from the garden to flowerpots? Will she be bringing in vegetables from the garden? Why not? Almost every month her work is a little different, and your work will be a little different, for of course you will wish to help her, as she gets very tired. How do you show your love for your mother? What is the best way of showing it?

Could you not help by dressing yourself? by hanging up your clothes? by putting toys and books away when you have finished playing with them? by getting up in the morning, or going to bed at night, quickly and cheerfully when mother says it is time? Is it fair to mother to let her do so much and not to help her in every way possible?



Is there any one so good to you as your mother? Who cares for you when you are ill or hurt? Would you exchange her for any mother you know? Could you ever find another like her? [Repeat to the children the poem "Only One Mother," or the poem "Which Loved Best?"] Which of these children do you think loved their mother best? Do you love your mother as John, or Nell, or Fannie did? Do you try every day to do things to please her? Are you careful to go to her at once when she calls you, and to do quickly and willingly what she wishes you to do? Would you not like to learn this little verse to say to her when you go home at night?—

Oh, you who have a mother dear  
Let not a word or act give pain,  
But cherish and love her with your life,  
You ne'er can have her like again.

### HAND EXPRESSION

**D**RRAW pictures of mamma, showing what she is doing at home. Write under the picture this sentence, copied from the board, "This is my mamma."

Cut and mount pictures showing what mamma is doing. Write under the pictures this sentence, "Mamma works for me."

Dress clothespins in tissue paper to represent the members of the family.

Draw or cut articles of furniture for each of the rooms at home and arrange in a booklet of several pages showing the rooms—sitting-room, dining-room, kitchen, bedroom. Or cut pictures from newspapers and catalogues and paste them in the book.

For practice in paperfolding, the following are suggested:—

#### FOOTSTOOL

Fold the lower edge of a square to meet the upper edge. Crease, open, fold the lower edge to meet the middle crease. Open, cut off the lower part or fourth, and use for stool. Turn the short end of the strip toward you. Fold the lower end to meet the upper end. Crease open, fold the lower and upper ends to meet the middle. Crease, open, cut notches in the ends, and crease until the stool will stand erect.

#### CHAIR

Fold an eight-inch square into four oblongs and cut off one oblong. Fold short diameters. Fold one edge to diameter. Cut out oblongs 1 and 2, and cut on lines a—b and a—d. Crease and paste. Cut out triangles to represent legs.

## PICTURES\*

MOTHER AND CHILD Meyer von Bremen

TWO MOTHERS AND THEIR FAMILIES. Sir John Millais.

TWO MOTHERS AND THEIR FAMILIES. (3194) Elizabeth J. Gardner.

THE MOTHER (1010) Whistler

FEEDING HER BIRDS (521); THE FIRST STEP (525). Millet.

CORNELIA AND HER JEWELS. Elizabeth J. Gardner.

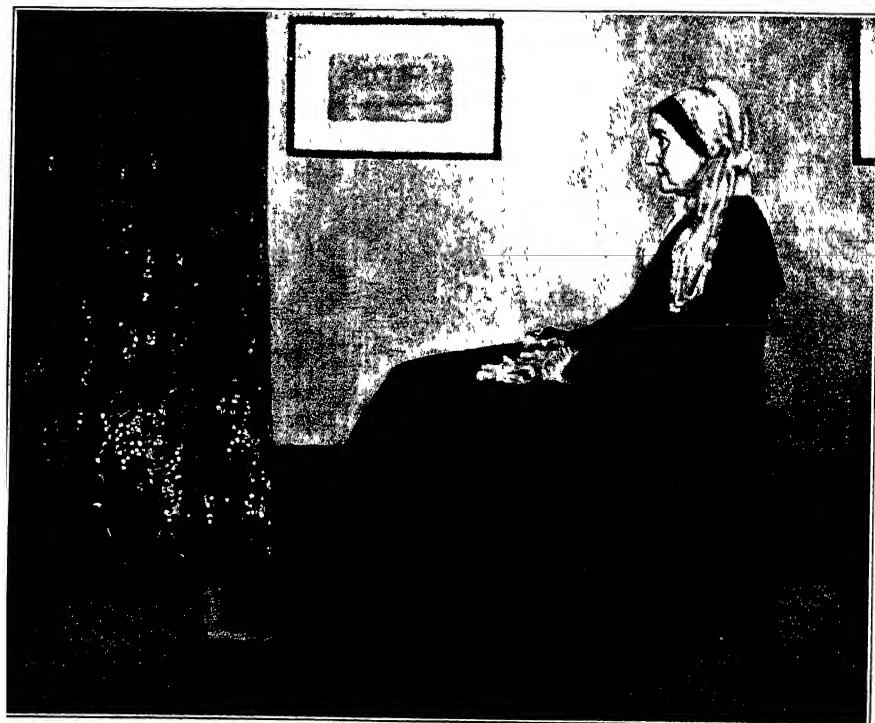
QUEEN LOUISE AND HER SONS (794).

MADAME LEBRUN AND HER DAUGHTER (477). LeBrun.

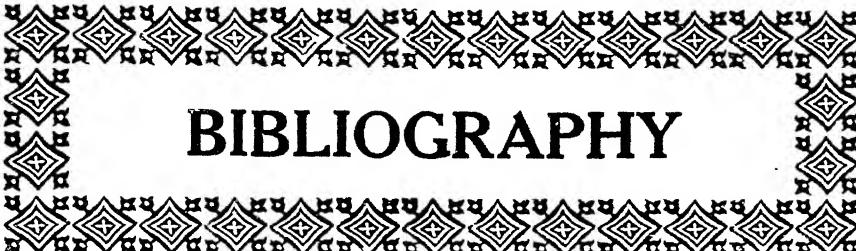
MADONNAS (321, 322, 324, 609, 673, 825, 1067, 1112, 3310).

\*The numbers in parentheses after the subjects refer to the Perry Pictures. These may be obtained from the publishers of this book, in size  $5\frac{1}{2} \times 8\frac{1}{2}$  inches, at one cent each if twenty-five or more, either one subject or assorted, are ordered at one time.

OUR health, our friends, our parents dear,  
 To us by God is given;  
 We have not any blessings here,  
 But what are sent from heaven.



*From Painting by Whistler.*  
**THE MOTHER—Luxembourg.**



# BIBLIOGRAPHY

## POEMS AND STORIES

- WHICH LOVED BEST? Joy Allison. *September Primary Plan Book.*  
 JUST SUPPOSE. *September Primary Plan Book*  
 A LITTLE BIRD TELLS. *Best Selections No. 21*  
 MUSIC IN A MOTHER'S VOICE. *Normal Third Reader*  
 CORNELIA AND HER JEWELS *September Primary Plan Book.*  
 FATHER IS COMING. Mary Howitt.  
 HOW THE HOUSE WAS BUILT. *For the Children's Hour.* Bailey and Lewis  
     or *Lindsay's Mother Stories.*  
 LAND OF NOD *A Child's Garden of Verses.*  
 LAND OF STORY BOOKS. *A Child's Garden of Verses.*

## SONGS

- THIS IS THE MOTHER *Songs for Little Children, Part I.* Smith.  
 THE MOTHER. *Mother Play and Nursery Songs* Susan Blow.  
 MOTHER, GOOD AND DEAR. *Mother Play and Nursery Songs.*  
 MOTHER'S WORK. *Merry Melodies.* Hanscn.  
 MOTHER DAY *Songs in Season* George  
 MAMMA'S BIRTHDAY. *Songs for Young People.* Robinson.  
 FATHER AND MOTHER'S CARE. *Song Stories for the Kindergarten.* Hill  
 HOMEWARD GLEE *Primary and Calisthenic Songs.* Hanson  
 HOME, SWEET HOME (First Stanza). *A Collection of Patriotic Songs.*  
 THE FAMILY. *Songs and Games for Little Ones.* Walker and Jenks.

## READING.

### FIRST GRADE.

- HELPING FATHER *Art Literature Primer.* Grover.  
 WHAT MOTHER HAD. *Art Literature Primer.* Grover.  
 MOTHER'S RIDDLE. *Art Literature First Reader.* Grover  
 DOES MOTHER WANT ME? *Art Literature First Reader.* Grover.  
 HELPING FATHER *Cyr's Graded Art First Reader.*  
 ONE MOTHER. *Cyr's Graded Art First Reader.*  
 TWO MOTHERS. *Cyr's Graded Art First Reader.*  
 THE MOTHER. *Finger Play Reader. Part Two.* Davis and Julien.

### SECOND AND THIRD GRADES.

- THE FIRST STEP. *Cyr's Graded Art Second Reader.*  
 GRANDMA. *Gordon Second Reader.*  
 INDIAN MOTHER'S LULLABY. *Aldine Second Reader.* Spaulding and Bryce.  
 SOMEBODY'S MOTHER. *Silver and Burdett Third Reader.* Powers and Balliet.

## WHICH LOVED BEST?

"I love you, mother," said little John,  
Then forgetting his work, his cap went on,  
And he was off to the garden swing,  
Leaving his mother the wood to bring.

"I love you, mother," said little Nell,  
"I love you better than tongue can tell,"  
Then she teased and pouted half the day,  
Till mother rejoiced when she went to play

"I love you mother," said little Fan,  
"To-day I'll help you all I can."  
To the cradle then she did softly creep,  
And rocked the baby till it fell asleep.

Then stepping softly, she took the broom,  
And swept the floor and dusted the room;  
Busy and happy all day was she,  
Helpful and cheerful as child could be.

"I love you mother," again they said—  
Three little children, going to bed  
How do you think that mother guessed  
Which of them really loved her best?

—JOY ALLISON.

## JUST SUPPOSE.

IF ALL the lads and lassies should remember for a day,  
To do their errands and their tasks as surely as their play,  
Should hang their hats and jackets up and put away their toys,  
Should remember that the garden is the place to make a noise—  
Why, what a very pleasant world for mothers this would be!  
How very many happy mother faces we should see!  
For children don't remember, as everybody knows,  
But if the children should—why, just suppose!

—Selected.

## THE LITTLE BOY WAS RIGHT.

Said Peter Paul Augustus: "When I am grown a man,  
I'll help my dearest mother the very best I can.  
I'll wait upon her kindly; she'll lean upon my arm;  
I'll lead her very gently, and keep her safe from harm.

But, when I think upon it, the time will be so long!  
Said Peter Paul Augustus, "before I'm tall and strong,  
I think it would be wiser to be her pride and joy  
By helping her my very best while I'm a little boy.

—Selected.

## ONLY ONE MOTHER

HUNDREDS of stars in the pretty sky;  
Hundreds of shells on the shore together;  
Hundreds of birds that go singing by,  
Hundreds of birds in the sunny weather.  
Hundreds of dewdrops to greet the dawn;  
Hundreds of bees in the purple clover;  
Hundreds of butterflies on the lawn;  
But only one mother the wide world over.

—*Selected.*

WE'LL try always to help our mother;  
We won't be selfish to each other;  
We'll say kind words to every one;  
We won't tie pussy's tail for fun;  
We won't be cross and snarly, too.  
And all the good we can, we'll do.

## CORNELIA'S JEWELS

One day, many hundreds of years ago, in the ancient city of Rome, two boys were standing in a summer-house. They were looking at their mother and her friend, who were walking in the garden.

"Have you ever seen so handsome a lady as our mother's friend?" asked the younger boy. "She looks just like a queen."

"Yes, she is beautiful," said the elder one. "She wears a fine dress and beautiful jewels; but her face is neither noble nor kind. It is our mother who looks like a queen."

"That is true," replied the other. "There is no woman in Rome so like a queen as our own dear mother."

Soon Cornelia, their mother, came to speak with them. She was dressed in a plain white robe and her hands and feet were bare. Her hair was coiled in long soft braids about her head and a tender smile lit up her face as she rested her hand on the shoulder of her elder son.

"Boys," she said, "I have something to tell you."

"What is it, mother?" they said, bowing low as Roman boys were taught to do.

"Our friend has promised to dine with us," answered Cornelia. "Then she is going to show us her wonderful casket of jewels of which you have heard so much."

"Can it be," whispered the boys, as they followed their mother, "that she has more jewels than those she is wearing?"

After dinner a servant brought in the casket. While the visitor opened it the boys drew close to her, admiring the different gems. She showed strings of pearls as white as milk; a heap of rubies red as glowing coals; sapphires as blue as the summer sky; and diamonds that sparkled like dewdrops in the sun.

"How I wish you could have such beautiful things, mother!" said the younger boy, while the lady was handing the casket back to her servant.

At this the visitor turned to Cornelia. "Is it true, my friend," she said, "that you have no jewels? I have heard it whispered that you are very poor!"

"No, I am not poor," answered Cornelia. So saying she drew her two boys to her side. "My children are *my* jewels. They are worth more than all your gems."

The boys never forgot their mother's pride in them.

—*Adapted.*

## The Child

**T**HE child's place, part, and work in the home. Work he or she can do. Why this work should be done. How done—willingly or unwillingly. Only the sick, weak, and inefficient do not work. Service is loving aid to those who need it.

Play necessary as well as work. Games and playthings.

*Conversation.* Find by questioning the children whether or not they have brothers and sisters. Make a note of those who have neither. The *only* child is almost always a troublesome factor and will need especial attention in the matter of self-control, which he is rarely taught at home to exercise. Unaccustomed to yielding to others or considering them, he will need to be taught consideration of others' rights.

Children coming from homes in which there are grandparents or servants will need to be taught self-reliance; to put on their own wraps and rubbers, and to wait upon themselves in other ways to which they are unaccustomed.

Children who are waited upon constantly at home are more helpless than other children and expect the teacher or other pupils to attend to all their wants and wishes. Commend the pupils who are strong and clever enough to do much for themselves, and the helpless or unwilling

fingers will soon lose their clumsiness in the efforts of their owners to do as these others do.

By questioning draw from the children their idea of a child's place or part in the home. They have seen the important part mother and father play in the home. They have trades and occupations. What occupations have children?

Aside from helping mother and father, what can they do? Are there no others in their home or family who need pleasant companionship or aid? Is there not a feeble or invalid grandmother or grandfather or other relative to whom they can be useful? What can children do to make life easier and pleasanter for those who are old and ill?

Could they not help to care for the smaller brothers and sisters, or the baby? In what way? Could they not make the work easier for the home helpers or servants? How?

Are there not pets in the home to be cared for? How many boys and girls here remember to care for the dog and the cat without being told? How many feed the bird? How many feed the goldfish? The pet rabbit or squirrel? How many help in the garden and the yard? How many help to keep their own rooms tidy? How many children show their love for the other members of the family by trying to make home a pleasant place? If they do not do their part, who will do it for them?

Is it necessary to work all the time? Should children have time to play? What is the best time to play? The best place? Have they good playgrounds or places in which to play at home? Where do they play? what games? Who are their playmates? Have they pet animals to play with? Would they rather play outdoors or indoors now? Where do they play during the coldest winter weather? Do they play the same games in September that they play at Christmas, out-of-doors? What games do they like best? Why? Every boy and every girl ought to play. Play helps children to grow and to keep well. If they know, among their schoolmates, any boys and girls who do not play, they should find out the reason and if possible persuade them to do so. They should invite these pupils to join their games and if they are lame or ill or unable to play as the other pupils do invent some games in which they can take part, so they will not feel lonely and unhappy at being left out.

Some children have never learned how to play and do not know any games, and these who do know can teach them. Each may take a turn at being the leader or teacher.

Question the pupils as to their favorite out-of-door games. How many like to swing? How many have a swing? Where is it? Do you share it with others?

## LANGUAGE

### THE SWING

Let the pupils in second and third grades tell in writing and the younger pupils by means of drawings and cuttings, what they can about the swing. Are all swings alike? Describe them. What is the best place for a swing? What materials are used in making a swing? What is the best kind of a swing?

Make a swing for the doll on the sand table.

Memorize Stevenson's "The Swing".

Select and teach a swing song and reading lesson from the following list:

## SONGS

**SWINGING.** *Songs in Season.* George.

**THE GARDEN SWING.** *Primary Song Book.* Smith and Weaver.

**THE SWING.** *Songs of the Child World, Part Two.* Riley and Gaynor.

**SWING HIGH, SWING LOW.** *Songs of Childhood.* Eugene Field.

## READING.

### FIRST GRADE.

**SWINGING.** *Carroll and Brooks' Primer.*

**THE SWING.** *Child World Primer.* Bentley and Johnson.

**THE SWING.** *Summer's First Reader.*

**SWINGING.** *Summer's First Reader.*

### SECOND AND THIRD GRADES.

**THE SWING.** *Art and Literature, Second Reader.* Chutter.

**THE SWING.** *Carroll and Brook's Second Reader.*

## THE SWING

How do you like to go up in a swing,

Up in the air so blue?

Oh, I do think it the pleasantest thing

Ever a child can do!

Up in the air and over the wall,

Till I can see so wide,

Rivers and trees and cattle and all

Over the countryside.

Till I look down on the garden green,

Down on the roof so brown—

Up in the air I go flying again,

Up in the air and down!

—ROBERT LOUIS STEVENSON.

## THE BABY

Lead pupils to talk about the babies in their homes—their cradles, food, play things, and the care of the mother for the baby. Let them tell how they can help mother to care for the baby. Babies are nicer playthings than dolls because they are alive and can do things, and learn as their brothers and sisters can. Show pictures of mothers and babies and of the Madonna and Child. Let the children talk of them. As we cannot have a live baby at school to play with, we will have dolls to play they are babies.

*Conversation.* How many have baby sisters or brothers at home? How big are they? How old? How many are so small that they cannot sit up? What do they do all day long? Do they not get very tired lying in their cradles or sitting in their chairs? Who helps to keep the baby happy in your home? What do you do to amuse him? Do you dress or undress the baby? Does he cry while you do this? If he does you might tell him a little story while you are caring for him. Even very little children like stories but you must be careful about the stories. They must be pleasant little stories; not about savage wild animals or ugly people coming to hurt him or anything to frighten him. He will be afraid if you do and cry if he is left alone in the dark.

What else can you do to amuse or help care for the baby? Can you not sing for him? Do you know any little songs that the baby will like and that will help put him to sleep. Teach "Sleep, Baby Sleep," or another simple lullaby that the children may sing for their baby brothers and sisters.

What kind of a bed or cradle has your baby? Could you draw a picture of it? Does your baby ever sleep in a baby carriage? Do you ever take him out for an airing? It is good for him to go out in his carriage or cart every day but do not try to carry him. Your back is not strong enough yet for that and you might let him fall and hurt him. Arrange the shade over the carriage so that the sun will not shine in his eyes. The sun will injure his eyes if he has to look up at it. Do not let him sit up in his go-cart long if his little back is not strong. Do not shake or bounce him up and down. Even if he does cry. Change his position or take him up for a little while.

What games do you play with baby? Can you not teach him a little finger play. What kind of toys does he like best? The best toy for a baby is a ball. It is clean and soft and will not hurt him when he plays with it or puts it in his mouth. When you give him playthings be sure they have no sharp corners or edges on which he might cut his mouth. He must not be given anything that crumbles up or goes to pieces. Why?

## HAND EXPRESSION

**T**AKE pencil or scissors pictures of things you do at home to help your parents, and under the pictures write, "I can work."

Make pencil or scissor pictures of the games you play at your home or on your home playground, and under it write, "I like to play," or illustrate "The Swing," by Stevenson.

Make a picture of yourself and use colored crayons to show the color of your hair, eyes, lips, and clothing. Write your name under the picture.

Copy the words *I can* five times and draw after each the picture of something you can do.

Have the pupils picture the members of the family, on the blackboard, or on paper. Before they make pictures question them as to the size of the family, the tallest and the next tallest, the largest and the eldest of the children, the smallest and the youngest; ask them to make their pencils tell a true story and not to make all the members of the family the same size.

Cut free-hand pictures of the members of the family, remembering to cut the tallest first and the shortest last. Mount the cuttings. Write under the pictures the words *brother, sister, papa, mamma, baby*, etc.

Picture by means of drawings or cuttings your favorite toys.

Tell with pictures what you would do for one whole day if you could do just as you liked.

Draw, cut or paint a picture of the baby in your home, or some baby you know.

Make a baby book. In this place the drawings, cuttings and stories that have been written for language work. Tie the leaves together with baby ribbon. Paste a colored picture of the baby on the cover.

Make pictures or cut and fold the baby's go-cart, carriage, and cradle.

Dress a cob doll for baby. Tie a head and arms of paper on a corncob. Make it a blue tissue paper dress and cap. A clothespin doll may be made by drawing a face in the head of a clothes pin and dressing in tissue paper.

Make dolls of poppy flowers. Turn back the petals and tie a blade of grass about it for a sash. Break off a piece of the stem and put it through the petals to make arms.

Make dolls of squashes. Cut a face in the small end of the squash and put a paper dress on the larger part.

Let the very little people have hectographed pictures of a baby to prick or color with colored pencils.

Outline with pegs on desks the baby's toys.

Cut squares of paper to represent baby's blocks, Copy words on them.

## PICTURE STUDY

**P**ICTURES of child life always appeal to the child. He finds in them a spirit akin to his own life and experiences and if the picture bears a story or lesson, somehow the child heart sees and understands."

Could any child look for a time at Correggio's "Head of a Boy," and still be sullen and cross? Is there not something in that face to bring a sunny smile to the face of the beholder? Truthfulness and straightforwardness speak with no uncertain voice in Reynolds's "Age of Innocence."

"Penelope Boothby," in her quaint little cap, mitts, and short-waisted dress, or little "Miss Bowles and Her Dog" may be used as picture studies in connection with the lesson. Sir Joshua Reynolds, who painted these pictures, was the most celebrated of all painters of women's and children's portraits. He became famous because he adopted the motto we are trying to follow this month. He tried to make each picture he painted his very best. Tell the pupils something of his life and works.

Other pictures that may be used with lessons on the child in the home are

### AN INTERESTING STORY.

WANT TO SEE THE WHEELS Go ROUND (1123). Goodman.

A HELPING HAND (596). Renouf.

LITTLE RED RIDING HOOD (623). Ferries.

THE GIRL WITH THE CAT (1068). Hoecker

SIMPLICITY (863). Sir Joshua Reynolds.

SOAP BUBBLES LITTLE MASTER. (3194). Elizabeth J. Gardner.

IN DISGRACE. Barber.

FAMILY CARES (1061). Barnes.

ALWAYS TELL THE TRUTH (924). T. Fald.

THE PRINCES IN THE TOWER (934). SOAP BUBBLES. Sir John Millais.

THE PET BIRD (792). THE LITTLE BROTHER. Meyer von Bremen.

BABY STUART (648). Van Dyck.

THE BABY'S FIRST ADVENTURE. Kaulbach.

CAN'T YOU TALK? (1063). Holmes.

ASLEEP: JUST AWAKE. Sir John Millais.

IN QUIETUDE. Olivie.

THE FIRST STEP. Swinstead.

### SLEEP, LITTLE BABY, SLEEP.

SLEEP, little baby, sleep;  
The holy angels love thee,  
And guard thy bed, and keep  
A blessed watch above thee.

—CHRISTINA G. ROSSETTI.



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## STORIES

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FAIRY WHO CAME TO OUR HOUSE. *For the Children's Hour.*  
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LUCK OF HAVIN' BROTHERS. *A Book of Little Boys.* Brown.  
HIS FIRST DINNER PARTY. *A Book of Little Boys.*  
FAIRY IN THE MIRROR. *Boston Collection of Kindergarten Stories.*  
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MOTHER HULDA. *Grimm's Fairy Tales.*  
LITTLE SERVANTS. *In the Child's World.* Pousson.  
LITTLE RED RIDING HOOD. *Sixteen Stories.*  
THREE BEARS. *Household Stories.* Klingensmith.  
CHILDREN'S PRATTLE. Andersen.  
HANS IN LUCK. *Grimm's Fairy Tales*  
KNIGHT AND THE NAUGHTY CHILD. *True Fairy Tales.* Blackwell.

The following poems from "A Child's Garden of Verses," by Stevenson, are especially well suited to the week's work:—

- A GOOD BOY. SYSTEM. GOOD AND BAD CHILDREN. A GOOD PLAY.  
WHOLE DUTY OF CHILDREN. THE SWING. THE UNSEEN PLAYMATE.

Other suitable poems are:—

- DO ALL THAT YOU CAN. Margaret Sangster.  
ONE, TWO, THREE. *Verse and Prose for Beginners* Bunner.  
SUPPOSE. Alice Cary.

## SONGS

- THE LITTLE MOTHERS. *Primary and Calisthenic Songs.* Hanson.  
THE CHILD'S GIFTS. *Primary Song Book.* Smith and Weaver.  
LITTLE HELPERS. *Day School Song Collection.* Henry.  
BUSY CHILDREN. *Merry Songs and Games.* Hubbard.  
SLEEP, BABY SLEEP. *Rounds, Carols and Songs.* Osgood.  
ROCK A BY BABY. *Songs for Little Children. Part II.* Smith.  
HUSH THEE, MY BABY. *More Mother Goose Songs.*  
SWEET AND LOW. *Rounds, Carols and Songs.* Osgood.

## READING

### FIRST GRADE.

A GIRL AND BOY. *Art Literature Primer.* Grover.

ROSE AND GRANDMA: RUTH HELPING MOTHER. *Wide Awake First Reader.*  
Murray.

THE THREE BROTHERS. *Work and Play.* Summer's First Reader.

LITTLE RED RIDING HOOD. Summer's First Reader.

THE BABY AND THE DOG. *Nursery Song.* Cyr's Graded Art First Reader.

RUTH IN THE GARDEN. *The Lovable Child.* Art Literature First Reader. Grover.

RUTH AND THE BLIND MAN. *Art Literature First Reader.* Grover.

LITTLE RED RIDING HOOD: THERE WAS A LITTLE GIRL: *Art Literature First Reader.* Grover.

### SECOND AND THIRD GRADES.

CITY CHILDREN: COUNTRY CHILDREN. *Wide Awake Second Reader.* Murray.

A GOOD BOY. *Wide Awake Second Reader.* Murray.

OUR LITTLE ECHO: A QUAINt LITTLE GIRL. *Art Literature Second Reader.*  
Grover.

MAY, A CITY CHILD *Gordon Second Reader.*

WIDE AWAKE CHILDREN. *Wide Awake Second Reader.* Murray.

LITTLE RED RIDING HOOD. *Silver and Burdett Third.* Powers and Balliet.

### Memorize the following verses:—

LITTLE hands can comforts be,  
By their touch of sympathy;  
By their help in many ways,  
Busy hands make busy days.

—E. E. HEWITT.

CHILDREN, do you love each other?  
Are you always kind and true?  
Do you always do to others  
As you'd have them do to you?

FRISKY as a lambkin,  
Busy as a bee—  
That's the kind of little girl  
People like to see.

BE KIND and be gentle  
To those who are old,  
For dearer is kindness,  
And better, than gold.

A LITTLE work and a little play  
And lots of quiet sleep;  
A cheerful heart and a sunny face  
And lessons learned and things in place;  
Ah, that's the way the children grow,  
Don't you know?

WORK makes us cheerful and happy,  
Makes us both active and strong,  
Play we enjoy all the better  
When we have labored so long.  
Gladly we help our kind parents,  
Quickly we come to their call.  
Children should love to be busy;  
There is much work for us all.

—Selected.

## KIND DEEDS

How many deeds of kindness  
 A little child may do,  
 Although it has so little strength  
 And little wisdom, too!

It needs a loving spirit  
 Much more than strength to prove  
 How many things a child may do  
 For others by its love.

## BIG AND LITTLE THINGS

I CANNOT do the big things  
 That I should like to do,

To make the earth forever fair,  
 The sky forever blue.

But I can do the small things  
 That help to make it sweet;  
 Tho' clouds arise and fill the skies  
 And tempests beat.

I cannot stay the rain-drops  
 That tumble from the skies;  
 But I can wipe the tears away  
 From baby's pretty eyes.

I cannot make the sun shine,  
 Or warm the winter bleak;

But I can make the summer come  
 On sister's rosy cheek.

I cannot stay the storm clouds,  
 Or drive them from their place;  
 But I can clear the clouds away  
 From brother's troubled face.

I cannot make the corn grow,  
 Or work upon the land;  
 But I can put new strength and will  
 In father's busy hand.

I cannot stay the east wind,  
 Or thaw its icy smart;  
 But I can keep a corner warm  
 In mother's loving heart.

—ALFRED H. MILES.

## PHILIP'S PET

"Position!" said Miss Marsden. Forty-nine pairs of feet and hands and eyes obeyed. Only one pair of feet was out in the aisle, one pair of hands was playing with a pencil, one pair of eyes was looking out of the window.

"Philip Quigley!" said Miss Marsden.

She spoke softly, but Philip heard and came to order. When one has to wear ragged clothes, and doesn't have one's hair cut when it needs it, and is not often clean, it is harder for him to act like other children than it would be if he could look like them, too. That is why Miss Marsden spoke softly to Philip Quigley.

"This morning," Miss Marsden said, "we will talk about our pets. Any one who has some pet at home may tell what he feeds it on and what it can do, and then the others may guess what kind of a pet it is. First I will tell you about mine. I feed it sugar"—

One hand went up—"and cracker"—

Three more hands were raised—"and seed."

Almost every hand in the room was up now.

"It eats out of my hand, and sits on my finger, and it sings. Its name is Goldie."

Miss Marsden nodded to let the children know that they might tell her what her pet was, and every child in the room guessed right the first time.

Several of the children had a canary. One had a bird that could talk. One had something that ate grass and gave milk and slept in a barn. One boy had shy, long-eared pets that lived in a wire-netting cage and would have dug out if there had been no netting in the ground beneath the cage. Ever so many children had cats or dogs, and some of the things they did were so wonderful that it took the other children a long time to guess what the pets were.

"Now is there any child who has a pet he has not told about?" Miss Marsden asked.

Philip raised his hand. His eyes were very bright and he was smiling.

"What is it, Philip? Have you a pet?"

"I have," said Philip, standing straight and speaking very fast. "It eats potatoes and bread and molasses—anything it can get hold of. It runs about the house and yard and crawls up and down the stairs. It tries to stand on its head when I tell it to. It knows everything that's said to it. When it wants anything, it gets it if it can reach it and it brings me things I ask for, too. It watches for me to come home, and runs to meet me when it sees me coming, and it says: 'Hello Phillie! How are you?' It is two years old, and its name is Jimmie."

Philip sat down, and all the children laughed right out loud and waved their hands wildly.

"Whose pet is the best of all?" asked Miss Marsden.

Every child in the room cried out, "Philip's!"

—Selected.

## NATURE STUDY

**T**OPICS for conversation. September weather observations. Weather record. Appearance of the sky and clouds. Prevailing winds. Phases of the moon, The sun.

Train the children to observe the phenomena of nature, and record their observations daily on a weather report or record. The record may be attended to during the morning talk. Three or five minutes will be sufficient for this purpose. Let a different child fill the record each day. This record should be kept for reference, and for this reason it is best not to keep it on the blackboard. The record may be made on large sheets of heavy drawing-paper or cardboard ruled in colored inks in the form shown in the diagram. Holes may be punched in the cards,

which may be suspended with a pencil, at a convenient height for the pupils. In the introductory talk ask the pupils such questions as the following:—

Is there a wind this morning? From which direction is it blowing? In which direction? How can we indicate the direction on our weather record? [Show the pupils how to find the place that is intended for the wind record]. What letter stands for the word that tells the direction? Place the letter in the space under the word *Wind*. Is this a warm or a cold wind? Is the temperature rising or falling? Explain the meaning of the term. How can we tell what the temperature is outdoors? Indoors? Find the place on the record where we are told about the temperature of the air. Read the thermometer. Mark the record. In the second grade distinguish between light, strong, and moderate winds, and gales. From what direction does each wind blow? Do more winds come from one direction than from another? How does the sky look? Is it clear, cloudy, or bright? Was there any fog last night? any dew or frost this morning? Mark the record.

Lead the children to observe that the sun does not rise always at the same point or set exactly in the west. Have them observe the point of sunrise and sunset this month with reference to some east or west street.

Have the pupils watch for the new moon and the full moon. In what part of the sky may they be found? What of the shape and the position of the full moon? How many weeks between full moons? Mark on record with circles and crescents.

DAY	DATE	WIND	TEMP.	SKY	DEW OR FROST
Mon.	Sept.	W.	32°	bright	
Tues.	Sept.	S. W.	32°	clear cloudy	dew

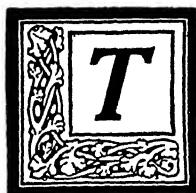
To the above add for second grade:

SUNRISE	SUNSET	LENGTH OF DAY	MOON
4:18	7:80	9:05	New Full



## INDUSTRIAL LIFE

### CONVERSATIONS WITH THE CHILD



*HE Wants of Man.* Food, clothing, and shelter; how supplied. Why our fathers and mothers work. Others who work to supply our needs.

*Trades and Occupations.* The work of the farmer, the gardener, the miller, the carpenter, etc. Reason for division of labor. Agriculture, grazing, commerce, manufacturing, lumbering, mining, etc.

Professional men: the lawyer, the physician, the teacher, etc.

*History.* Labor Day.

*Food.* A necessity. How civilization and commerce grew from need of it, etc.

The thought in this work is the connection between the industries of home and those of the work-a-day world. The primitive industries developed the race and will likewise develop the individual.

"All about him the child sees the work-a-day world. This, claims Froebel, should show forth love and self-denying service. Human progress becomes possible when labor is organized on the principle of mutual help. When each man works for all, when civil society acts with a view to the good of the social whole, then each one doing his special work, makes possible for himself and others a broader and richer human life; consequently the next period in the kindergarten is spent in bringing the child into contact with the laboring world.

"The labor of man has many aspects, and there is a great variety of songs, games, talks and stories bearing upon this point. Those activities

which meet universal needs, and those which have been and are important factors in human progress; these will stir in the child a sense of both the dignity and importance of labor, and will help to make him feel the brotherhood of man. In these games the various forms and processes of constructive activity are illustrated, and in playing the farmer, carpenter, baker, miller, wheelwright and others, the child once again shows how the fruits of their labor came to be.

"In observing these forms of human activity the child soon learns that all of them are directly or indirectly connected with nature, whence the materials man uses are derived. That she may serve him well, man must study, foster and improve nature. Here again the child traces the processes in nature which resulted in the materials man uses. \* \* \* He learns not only how nature provides for man, but how even the child may foster the life of nature; therefore seeds are planted and visiting animals cared for out of doors, where it is possible; and where this is not possible window boxes and large cages find a place in the school room that the children may, in their turn be the caretakers of a life less strong and more needy than their own." \*

"If mankind in the past has gained power in solving the problems of food, clothing, and shelter, the children should be taught them to-day, to give them power to solve their own problems in life."

Following the lessons on home and family life take up the question of the wants of man, and how these wants are supplied. The wants of man are many, but the necessities or chief wants are food, clothing, and shelter. Lead the children to discuss these wants and to see that the three kingdoms furnish them.

They must have various kinds of food and many people are employed in securing and preparing it.

They must have shelter, and fuel for heating their homes. Many people are needed to build these homes, to secure materials with which to build and furnish and heat them. They must have clothing and this provides work or occupation for many others, who must secure the materials from the soil or from animals and manufacture it into cloth before it is made into garments.

Lead the pupils to see that food is the most necessary of all our wants and must be had in order that we may live. Shelter and clothing are not of so great importance and in some countries are almost unnecessary because of the climate. In warm countries food is not so difficult to procure because grain and fruit may be found growing at all times of the year. In colder climates the fruit and the grain must be gathered and stored before the winter season. Foods and food sources will be

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\* Laura Fisher, *in the Kindergarten Magazine.*

taken up in the autumn months and clothing and shelter in the winter months.

## The Wants of Man

**C**ONVERSATION. You told me last week of the work your fathers and your mothers do. Why do they work? Is it only because they like to work? What does father earn by working? What does he do with the money he earns? Why does he buy food? Must we have it? Do we need it to enable us to grow? to live? For what else must father spend money? Why do we need clothes?

Where does father buy our food? Where does he buy our houses? our dishes? our furniture? our fuel? tools to work with? Where does mother buy our clothing? our playthings? our books? Tell all the kinds of stores where things are kept for us to buy. Tell what we buy at each of these stores. Can we buy everything we want? Sometimes we cannot and then we have to have things made especially for us. Name some of these things. Who makes our dresses and clothing? our shoes? our hats? Can we always buy houses that suit us? When we cannot, what must we do? Who builds our houses?

Tell of all the people who work at trades to supply us with the things we need.

Where do the merchants who have goods to sell get their supplies? Where do these people get them? Where do they come from in the very beginning?

Trace the history of articles of food such as bread. Lead the pupils back step by step to the work of the grocer, the baker, the miller the grain-dealer, the farmer, and the latter's work in plowing, planting, harvesting, threshing, transporting, and marketing. In the same way tell the history of food, such as meat and butter, and of cotton, woolen and fur garments; of lumber and other building materials and fuel.

In this way lead the pupils to the source of things. Show that the friendly earth yields us plant food, and animals and minerals give us material for shelter.

## Trades and Occupations

**F**REQUENT reference is made, in all literature, to the occupations of men. Even if this were not the case, a knowledge of these occupations is necessary to even a fair education. Every child should have some intelligent knowledge of the work of the farmer, the miller, the carpenter, the bricklayer, the engineer, the miner, the merchant.

But, be this as it may, the pages of the school reader will demand some knowledge of the everyday occupations of men.

"Children are naturally interested in the occupations of their neighbors. They like to see things made. They like to know why certain effects come from certain causes. Nothing could be more fruitful than a visit to a blacksmith shop, a new house that is being built, a sewer that is being dug, a cellar that is being laid; to a rope walk, to a mine, to a quarry, where real men are engaged in real work. The natural interest of children in these subjects is evinced by their desire to 'play' the miller, the farmer, the driver, the footman, etc. We do well when we build upon this natural interest. It must not be forgotten that one result of the lesson should be a sincere respect for honest toil and a pride in the ability to do honest work well."\*

Lead the pupils to observe the people about them engaged in different occupations—working in yards, on lawns, in gardens, fields, and woods; in shops; cleaning or repairing the streets or putting up buildings; digging or laying foundations for buildings; working with the freight at railroad stations, on cars, on the docks or river front, or unloading vessels.

The child is led to see through a study of occupations and industries how man makes nature supply his wants. Plants and animals furnish materials for food, clothing, and shelter, but the production of these necessities requires labor on the part of man.

Call attention to the importance of labor. The tilling of the soil requires labor, as does the rearing of domestic animals. The production of materials to be made into clothing and the manufacture of clothing make work. The building of houses requires the services of carpenters, masons, painters, decorators, etc.

To supply the needs of people many kinds of business are needed. Name all the trades and occupations of which you have any knowledge. Develop the necessity for different trades or occupations.

The man who does one thing better than his neighbor trades work with him and devotes part or all of his time to the one thing he likes or can best do. When there are enough people willing to exchange work with him to enable him to devote all of his time to one kind of work he does that kind of work, making it his occupation or trade. Trades were developed little by little. Take up the primitive industries later, in connection with the history of the Pilgrims and early Colonial life.

Classify the occupations under agriculture, grazing, commerce (including buying, selling, and transporting), manufacturing (including all in which things are made), lumbering, mining, fishing, hunting, etc.; and the professions, as those of the physician, the lawyer, the teacher, the minister, the author, the journalist, the artist, the musician, etc.

\* SARAH L. ARNOLD in *Learning to Read*.

"Get the children to compare the lives led by men in different occupations by asking them what they would like to be when they are grown, and why. Or, appoint pupils to represent different occupations, and then have them tell the pleasant and unpleasant things connected with each. Compare the farmer and the miner, the soldier and the sailor, the clerk and the postman, the shoemaker and the carpenter, the fisherman and the hunter, the grocer and the jeweler, the physician and the lawyer."

Let the pupils tell what they mean to do or would like to do when they grow up, and have them give their reasons for their choice of a trade or occupation. Ask them to tell what they can of their chosen work. It is a good thing to have a trade. A skilled workman can always secure better wages than a man who has no trade.

Tell the story of "The Tradesman," by Grimm, and explain the reason for September's holiday—"Labor Day."

## Labor Day

### HISTORY

**M**ANY pupils, though enjoying this free day, have no idea of its significance or why a holiday should be termed "Labor Day" and given in September. Question them as to its meaning.

What does it mean to labor? What is a laborer? What is the use or meaning of this Labor Day, and why was it called by that name? Who named it? Why should the school be given a holiday at this time of the year, when a holiday does not seem needed? I will tell you why and when it was started, and who named it.

Many years ago holiday was spelled *holyd*ay. It was a day when the Church held some service, and when the people had come home from church they were excused from doing any more work, except what was absolutely necessary. The word as it is now spelled refers only to days when business is stopped and work given up.

It has been the custom for many years for people of certain occupations to form societies among themselves. In case of trouble or danger the members were ready to help one another. Some of these societies are called trades unions. The members of these unions meet together regularly to settle questions that belong to their business—how many hours they shall work each day, the amount of wages, and other questions.

Long ago laborers were slaves. In some countries to-day they are almost slaves. They receive very little for their work, work very hard, and are treated very badly, even abused or injured sometimes if they do not do as their masters command.

In olden times strong men called knights banded themselves together to defend the weak, helpless, and oppressed. So the laboring-men have banded themselves together to defend the weak or the oppressed among their number who need their assistance, and call themselves "Knights of Labor." Their great parade day is the first Monday in September. There are so many of them to be seen marching through the streets on this day that other people wish to leave their work and watch them, and so it has been made a regular holiday, in all the states of the Union except Maryland, New Mexico (where it is usually observed), Wisconsin and Wyoming. It will, perhaps, be but a short time before the few remaining states adopt a similar measure.

Have you ever seen a Labor Day parade? When? Where? Tell about it. Did your father march in it? What did the men in the parade carry to show their trade or occupation? Why did they carry banners? Could you tell what the banners said? Who led the parade? Tell about all the people in it. Tell about the band. Did you like the music? What did the band play? What were some of the instruments the musicians carried? What about the great wagons? What about the floats?

Show the silhouettes of "Labor Day" in this book. Remove them from the book and pin them up on the wall. Explain anything about them that the pupils do not understand. Are there only men among the Knights of Labor? Must you boys wait until you are grown up before you can become knights, and march in processions? Not at all. The boy who works at home, helping his mother or father or taking care of his small brothers and sisters also is a Knight of Labor. One who serves or works well, or does bravely whatever he undertakes to do, is a knight. We need not wait until we grow up to do this. Let us begin to-day to do our very best with every single thing we undertake to do.

Ask the pupils if they would like to play Knights of Labor, and march in a procession, carrying tools and banners. What tools will they need to make first? Play tools and banners may be made of paper or cardboard.

#### SING A SONG OF WORKSHOPS

SING a song of workshops!  
Busy men and things;  
Blacksmiths at the forges  
Where the anvil rings.  
Ploughmen in the meadows,  
Furrowing the soil,

Nature and her showers  
Blessing all their toil.  
Tailors on their benches;  
Students in their rooms;  
Children at their lessons,  
Weavers at their looms.

—*Modern Music Primer.*

## HAND EXPRESSION

**T**HE activities called forth in the reproduction of the industries furnish interesting material for work in handicraft.

*Cutting.* Cut figures to represent persons and conveyances in the parade. Select the best and mount on panels of black, gray or colored paper. Cut from paper or cardboard articles carried by tradesmen in the procession.

*Making.* Make banners and print mottoes on them.

*Drawing.* Draw from memory a picture of the Labor Day procession, or make an ink silhouette.

Draw pictures of pupils posed as tradesmen at work.

*Modeling.* Model tools of clay.

*Word-building.* Make the names of these workmen who take part in the parades, using printed letters from boxes, and copying the trades and occupation list from the boards.

Build the names of the article or badges of work learned by the workmen.

## BODY EXPRESSION

**T**HE dramatic instinct of childhood should be recognized and provision made for it in industrial songs and games, through reproduction of the activities of the world's workers. Let the pupils play the part of tradesmen, going through the motions called for by the work—imitating the ringing of the anvil; the peg, peg of the shoemaker; the stitching of the tailor; the ting-a-ling of the street car conductor; the planing of boards in the carpenter's shop, etc. [See "Labor Day," in "Songs in Season," or "Wandering Workmen," from Katherine Beebe's "Schoolroom Plays."]

Let the pupils, one by one, step before the school and make the movements of some tradesman, while the other pupils guess the trade or occupation represented.



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THE GIANT AND THE FAIRY. *Half a Hundred Stories*

HANS AND THE WONDERFUL FLOWER. *For the Children's Hour.* Bailey and Lewis.

RUTH *Bible.*



## TRADES

I AM a sturdy farmer,  
I sell my produce cheap;  
And I'm a dusty miller,  
The sweetest flour I keep;  
And I'm a swarthy blacksmith,  
I'll set your horse's shoe;  
And I'm a skillful builder  
A house I'll build for you.

*Chorus:*—

We all are merry workers,  
We keep in pleasant mood,  
No matter what our trade is  
If we're but doing good.  
The world is wide and needy,  
But if we all are true,  
The world will be the better  
For wh<sup>o</sup> we workers do

I am a little baker,  
I make nice cake and pie;  
And I'm a little painter,  
I mount the ladders high;  
And I'm a busy tailor,  
My suits fit close and true;  
I make fine boots and shoes,  
Come, here's a pair for you.

I am a little doctor,  
I'm busy night and day;  
And I'm a little dentist,  
Don't let your teeth decay  
I am a little lawyer,  
A big fee is my rule;  
I am a school director,  
I seldom visit school.

—*Selected.*

Have pupils cut silhouettes of the "floats" or conveyances that were a part of the Labor Day parade. Mount on gray panels and arrange as a part of the blackboard Labor Day parade.



## LABOR DAY

I AM a florist and in the soft ground  
I plant seeds and bushes and trees;  
I'm a surveyor, in field often found  
With compass and chart, on my  
knees.

I am a blacksmith; my strong  
right arm  
A shoe out of iron can make.  
I am a boy who can work on a farm,  
With shovel and hoe and rake.  
I am a carpenter; chisel and plane,  
Hammer and nails for me.

I am a painter; with color and stain,  
On a ladder I often must be.

Hurrah! hurrah for the work we've  
done!

We march in a merry row,  
The worker's the one who can have  
the most fun!

Then hurrah for the things we know.  
—*IRYDIA AVERY COONLEY,*

*in "Songs in Season."*

Have pupils cut silhouettes of the tradesmen whom they have seen take part in the Labor Day parade or at work in their shops. Mount on gray panels and arrange on the walls or across the blackboard to represent a Labor Day parade.

## NATURE WORK—PLANT LIFE

**M**EANING of *vegetable kingdom*. Uses to which plants are put. Work and life of the plant. Autumn the seed or harvest time of plants. Kind of harvest produced by plants—roots, stems, trunk, branch, leaf, bud, blossoms, seed, mission of the flower. Special studies of the pansy and the nasturtium. Field flowers.

“The most important thing to study in plants is where they live, how they live, and why they live.”

The phase of plant life which most appeals to the child is on the side of life and function of energy and action rather than the form and structure. The opening and closing of the flower and its work, the formation, protection, and dissemination of the seeds, will interest pupils at this time. The most common plants and those nearest are the best ones to study.

Question the pupils as to the meaning of the term *vegetable kingdom*. Be sure that it is understood. Have the names given of many objects belonging to the vegetable kingdom. Have the children tell of places where plants may be found, or live; where we do not find plants growing; what is necessary to a plant's life; the kind of plants that grow in the water, on land, in the air; the kinds that grow in fields, swamps, mountains, forests, gardens, hothouses, and conservatories; how each adapts itself to its surroundings.

Question the pupils as to the purpose of plants—why they live; how they provide food, clothing, shelter, medicine, heat or fuel, fragrance, decoration, beauty, for us.

Bring plants, roots and all, into the schoolroom. Talk about the parts—root, stem, leaf, blossom—and the use of each to the plant; the part that holds it in the ground and prevents the wind from blowing it away; the part that gathers food and drink and sends these to the other parts; the part that holds the leaves and flowers up to the sun; the part that carries up food and drink to the leaves and blossoms; the part that bears the seed or fruit.

Each of these parts of the plant is of use to others as well as to the plant itself. Different parts of plants are used for different purposes, when harvested. Autumn is the harvest time for many plants. Let the pupils tell of the plants harvested in autumn. Lead them to see that plants, as well as people, have their work to do; that when their work is done or over for the year they sleep or rest as people do at night.

September is one of Mother Nature's busiest months. Every day of this month is “labor day” for her. The plants in garden and field are working to complete their seeds. The vegetables are rounding out their roots and some of them are going to seed. The mission of the

flower is the production of seed. Pupils do not always realize that the flower passes or develops into the seed. Illustrate these talks with plants that tell the story of the transition from flower to seed, showing the intermediate stages. Use for this purpose the radish, mustard from the garden, the food flax, butter and eggs, balsam, the lady slipper, mullein, the hyacinth, the bean, and the scarlet bean.

Question the pupils as to what flowers in the field have finished their work and are preparing for sleep. What garden flowers have finished their work?

Speak of the difference between wild flowers and cultivated ones and how fine varieties of flowers are produced. Visit the homes of plants and talk about the different localities in which flowers seem to like to grow. They have their preferences, as people have. Can the pupils name some plants that love the shade? the sun? the prairies? the forests?

Lead the pupils to observe the plants that have produced seeds that are now ready to be harvested. Have them examine the seeds and their coverings and note how the former are protected by the latter; how they are shielded from harm during their formation and growth. Speak of the food that is left around them for use during their growth; of the ways in which they are sent out into the world to find new homes.

What flowers are in bloom in the garden? What flowers have ripened seeds and no blossoms? What flowering plants have dropped both seeds and blossoms and finished their work? What green growing vegetables are still in the gardens? What plants have gone to seed? Do not all the plants blossom at the same time? Are they not all planted at the same time? Why not? Seeds or bulbs are planted at different times so that there may be flowers blooming at all seasons. When one finishes blooming another kind takes its place. Are the flowers blooming as freely now as in the summer months?

What plants are responsive to the sun and follow it during the day? Watch the common mallow, the "cheese plant" of the barnyard, and the clovers. Could you tell the time of day by the sunflower? Have you plants in your garden that tell the time of day? How about the four-o'clock? What do the dandelions do after a rain? How many have heard of a floral clock? It is a clock made of growing plants in which the time is shown by the opening and closing of the flowers. The dandelion opens from five to six, telling us that it is rising time. The lettuce opens after seven, announcing the breakfast hour. The pimpernel opens after eight, reminding us that it is time to get ready for school. Other plants bloom at nine, ten, and eleven. The tiger lily opens from eleven to twelve, reminding us of the lunch or noon hour, and the four-o'clock tells that lessons are over for the day. Who would like to have a floral clock in his own garden?

How many of the children have seen a violet plant shoot its seeds? Do all plants twine their vines in the same direction? What flowers will continue to bloom until the frost comes? When will the frost come? Is it not a pity that the flowers should be killed? What could we do to keep them alive and blooming through a part or all of the winter? What flowers will bloom if transplanted into pots and taken into the house or hothouse? Could we not learn to transplant flowers into pots without injuring the roots? Why not ask permission of parents and friends to take slips, or roots, or bulbs, or plants, and transplant some for the school windows? Could we not transplant at least one geranium or chrysanthemum or other flower for some poor sick child in a hospital or a children's home?

Speak of the way in which flowers are used to make the world beautiful; how they give pleasure through their beauty and perfume; how they are used for decorative purposes, in homes, gardens, parks, public buildings, hospitals, cemeteries; at weddings and funerals and public gatherings; at the table, in sick-rooms, or when worn.

Speak of the places where flowers are sold or exhibited—at florists' shops and seed-stores, in marketplaces, etc. Show a picture and tell the story of Flora, the Roman goddess of flowers and gardens. She had especially to do with vines, all kinds of fruit-trees, and honey-bearing plants.

### FIELD LESSONS

**T**AKE the pupils for walks in the fields, woods, or parks, and ask them to search for and name as many of the wild flowers, plants, and weeds as possible. Teach the names of those that are unknown. How many wild flowers are now in bloom? How many have gone to seed? How many are bearing both seeds and blossoms? This is the harvest season with some flowers. They are hard at work. What are they doing? What ones are helping the bees? In what way? What wild flowers have a sweet fragrance? a disagreeable odor? Of what use is their fragrance? Do the bees also like the sweet-scented flowers best? What flowers do the bees seem to prefer? the butterflies? What little bird likes the honey in flowers? What flowers or plants do the caterpillars seem to like best?

What blue flowers can you find? what yellow flowers? what orange-colored ones? red? purple? What wild flowers do the gardeners and farmers try to destroy? Why do they dislike the thistle? the dandelion? the daisy? How do they get rid of the dandelion? [Dig it up, root and all.] the thistle? [Cut its head or flower off.]

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 POMEGRANATE SEEDS (PROSERPINA). *Tanglewood Tales.* Hawthorne.  
 ANGEL. *Wonder Stories.* Andersen.  
 USE OF FLOWERS. Mary Howitt. *September Primary Plan Book.*  
 FLOWER MYTHS. *Myths and Mother Play.* Wiltse.

## SONGS

AUTUMN FLOWERS. *Songs in Season.* George.  
 WHERE DO THEY [THE DAISIES], GO? *Songs in Season.*  
 DAISY NURSES. *Songs in Season*  
 GOOD-BYE TO THE FLOWERS. *Songs and Games for Little Ones.* Walker and Jenks  
 FLOWERS' LULLABY. *Song Stories for the Kindergarten.* Hill.

## THE USE OF FLOWERS

God might have made the earth bring forth Enough for great and small, The oak tree and the cedar tree, Without a flower at all.	All fashioned with supremest grace, Upspringing day and night?  To Whisper hope—to comfort man Whene'er his faith is dim; For whoso careth for the flowers, Will care much more for him. —MARY HOWITT
Then wherefore, wherefore were they made, All dyed with rainbow light,	
THERE isn't a blossom under our feet But has some teaching, short and sweet, That is richly worth the knowing; And the roughest hedge, and the sharpest thorn, Is blest with a power to guard or warn, If we but heed its showing.	FLOWERS are cousins to children So Frederick Frobel thought When he planted the Kindergarten, Where the children would be taught To grow, like the beautiful flowers, Under the gardener's care, Removing the harsh and ugly Keeping only the good and fair. —FANNIE F. COPELAND.

—PHEOBE CARY.

## The Pansy

*Material.* A pansy blossom for each pupil, and one plant with roots.  
*Home and Habits.*

*Root.* Kind and use:

*Stem.* Leaf stems; beauty. Flower stems; color; use.

*Leaves.* Shape, color, margin, edge, veins, midrib. Use.

*Blossom.* Time of blossoming. The petals—colors, number, arrangement. Alike in size and shape? Surface of the petals? How does it look? how feel to the touch?

Note the mouth of the honey box or nectar-sac. It is almost hidden by tufts of hair. Why? There are many crawling insects that climb up to the flower to secure the honey it hides, and the hair is a trap arranged for the insects. When they reach the trap they lose their way among these downy tufts and are compelled to go back the way they came, without any honey.

Of what does the blossom make one think? What flower does it resemble? It is a cousin of the violet. How many colors can we find among the pansies?

This flower is sometimes called *heartsease*. The name *pansy* means kind thoughts.

### SONGS

PANSIES. *Songs in Season*. George.

PANSIES. *Merry Songs and Games*. Hubbard.

THE PANSIES. *Child's Song Book*. Howliston.

### LITERATURE

PANSY SONG. *Nature in Verse*. Lovejoy.

#### A STORY ABOUT THE PANSY

A pretty fable about the pansy is current among French and German children. The flower has five petals and five sepals. In most pansies, especially of the earlier and less highly developed varieties, two of the petals are plain in color and three are gay. The two plain petals have a single sepal, two of the gay petals have a sepal each, and the third, which is the largest of all, has two sepals. The fable is that the pansy represents a family consisting of husband, wife and four daughters, two of the latter being stepchildren of the wife.

The plain petals are the stepchildren, with only one chair; the two small gay petals are the daughters, with a chair each, and the large gay petal is the wife, with two chairs. To find the father one must strip away the petals until the stamens and pistils are bare. They have a fanciful resemblance to an old man with a flannel wrapped about his neck, his shoulders upraised, and his feet in a bathtub. —*Selected*

#### PANSIES

THE dear little pansies are lifting their heads,

All purple and blue and gold;

They're covering with beauty the garden beds

And hiding from sight the dull mould.

The dear little pansies they nod and they smile,

Their faces turned toward the sky;

"We're trying to make the world pretty and bright,"

They whisper to each passer-by.

Now all little children who try every day,  
Kind-hearted and loving to be.  
We're helping the pansies to make the world bright,  
And beautiful, do you not see?

—*Anonymous.*

There's something good about pansies  
That's worth your while to know;  
The more they are plucked and given away  
The more they are sure to grow.

—*Selected.* .

## The Nasturtium

*Material.* Give the pupils specimens of leaves and flowers, and have the class observe the whole plant, with the roots and the leaves with stems attached, as well as the flowers.

Question the pupils as to where and how the plant grows.

*Root.* Kind, size. Rootlets.

*Stem.* Color, length, form, surface.

*Leaves.* Arrangement, color, form, surface.

Let the pupils draw the parts, and in doing so notice the leaf stem (petiole) in its position; the blade of the leaf, its shape, margin, number and arrangement of veins. Notice the arrangement of the leaves by which each one holds itself out in the sunlight for growth of the whole plant.

*Flowers and Buds.* Arrangement, shape, parts, colors. Position of bud on the stem. Note the two sets of flower leaves fitted to protect the inner parts and attract insects by their odor, color, and nectar. Find the spur. Of what use is it? Note the stripes on the lower petals. To what do they lead? On what petals are hairs to be found? Of what use are they?

Call attention to the honey at the base of the spur, and explain the manner in which the butterfly secures his dinner from it. He perches on the lowest petal, which projects forward, and pushes his long proboscis into the bottom of the spur. In doing this he brushes against the stamens, which when ripe project beyond the mouth of the flower tube. Some pollen adheres to his velvety head, and when he visits another nasturtium he will probably run against the pistil in such.

Find the pistil. Tell of its importance. Count the stamens. How are they arranged? Call attention to the pollen box on the top of the stamens. The pollen is food for the growing seeds. It falls upon them when it is ripe.

*Fruit.* Find the seed box. Note color, parts, seeds, size, and arrangement, and number of seeds.

*Work.* The work of the plant is to produce seeds. It does this when the flower fades. Use of flowers—to man, in giving flowers; to insects in giving nectar with which to make honey.

Encourage the children to watch insects that visit the flowers, and make a list of bees, butterflies, flies, ants, beetles, etc.

Have them watch and tell how they get the honey from the flowers. A butterfly may be kept under glass on some flowers; he will show his long spiral tongue in reaching down into the deep tube flowers.

### BODY EXPRESSION

**H**AVE little flower games in which each pupil describes a certain flower without giving its name and the other pupils guess the name from the description. At other times let pupils personate flowers and other pupils find out their names by questioning, as,—

“Do you grow in the fields?”

“Are you yellow?”

“Have you a long stem?” etc.

Let the pupils touch articles in the room belonging to the vegetable kingdom, or see who can make pictures or write the names of the most articles.

### HAND EXPRESSION

**C**UTTING and Pasting. Cut pictures of autumn flowers from colored paper, and mount.

Cut pictures of flowers from catalogues, and mount, or paste on chart in flower scrap-book.

Color and cut flowers from hectographed outline. Mount.

Illustrate the story “Goldenrod and Aster” or “Clytie” with cuttings, using colored paper. Mount.

Cut or tear pictures of flower-vases. Color with colored pencils.

Draw a flower. Cut it out. Paste a slat on the back and stand in a flower pot made of an empty spool covered with crepe paper and tied with a ribbon.

Cut out the words *plant*, *flower*, and *seed* from white paper, making the letters large and following the copy of the printed words on the board. The best work may be mounted on gray mounting-paper.

Cut and paste seed envelopes for flowers. Write the names of seeds on the outside.

Cut strips of paper one-half or one-third inch wide and paste them together to make words.

Cut markers from shingles or pasteboard for flower-pots or window gardens and write on the markers the names of seed.

*Flower Work.* Gather, press and mount flowers for the flower charts.

Transplant flowers from gardens to pots. On each chart pin a slip on which its name is written. Place the pots in the window

Plant bulbs, cuttings, or slips.

Make flower-beds in the sand table and transplant flowers in the wet sand.

Find names and pictures of favorite or autumn flowers in seed catalogues.

Prick and sew flower designs on cards.

Bring to school one of each kind of flower, fruit, or vegetable that is in the garden at home. Use in the drawing-lesson.

Let the pupils show with paper, scissors, and water-colors or pencils what they have been doing in the garden with plants and flowers in the way of transplanting. The flowers may be painted first on the upper part of the sheet of drawing-paper. The pot may then be colored brown or a dull red. A pattern for the flower-pot and standard may be placed upon the blackboard, the pupils drawing and coloring first and cutting out afterward.

Model autumn flowers on tablets, outlining and building the flowers up.

#### PATTERNS FOR GRADE I

The figures shown on the following page are to be hectographed by the teacher and given to the pupils to cut out, color, and mount.

#### BOOKS

1 Make a flower book. In it place pressed flowers, drawings, paintings, silhouettes, mounted cuttings of flowers, or flowers cut from catalogues; also flower descriptions, stories, sentences, or word lists relating to flowers. Decorate the cover with the painting of a flower and the words *Flower Book*.

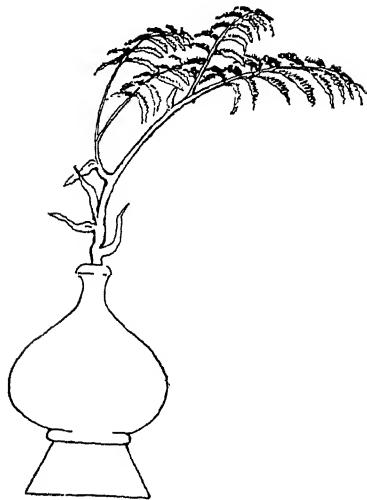
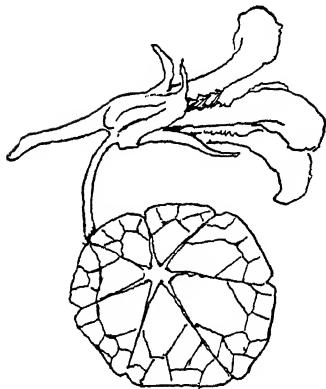
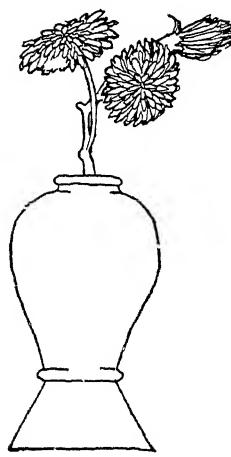
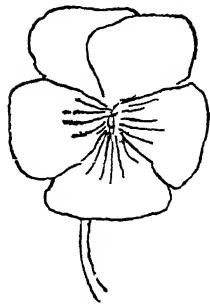
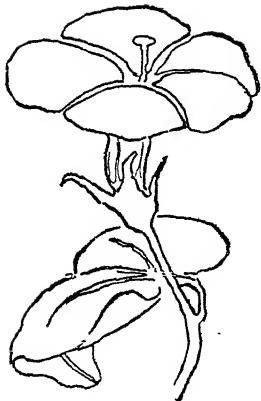
2 Make a *Vegetable Book* similar to the Flower Book.

3 Make a *Weed Book* in which to keep the pictures and names of weeds known; a record of the number of those destroyed, and the date of their destruction.

4 Make a *Garden Book* describing your garden or that of some one else.

#### CHARTS

Let the pupils make charts showing collections of blossoms, seeds, grains, weeds, fruits, and vegetables that may be found in the gardens, fields, woods, and orchards, and along roads or walks in this month. The flowers might be pressed and mounted or cut from seed catalogues and picture cards, or cut from colored paper, or painted by the pupils



themselves. The best work done in the periods devoted to seat work, or the work done in the drawing-lesson period might be saved for the chart. The name of each flower, seed, or fruit should be written beneath it.

Large sheets of cardboard may be used for the pages of this chart and one page devoted to each of the collections—that is, one page to September blossoms, another to ripened seeds, one to grains, one to weeds, and one each to fruit and vegetables. The colors may be taught from this chart. At the end of the month lay the chart away and have the pupils prepare an October chart.

#### SENSE TRAINING

*Sight.* Collect and press yellow flowers this month, such as the dandelion, the marigold, and the nasturtium.

Cut colored flowers from paper napkins, wall paper, and seed catalogues. Bring them to school and tell their names and colors.

Give the names and colors of all the blossoms, fruits, and vegetables brought into the schoolroom this month.

*Smell.* Let pupils give with closed eyes the names of flowers, fruits, or vegetables, upon smelling them.

*Touch.* Use of touch to give idea of shape, as round, flat, square.

#### THE FLOWERS

ALL the names I know from nurse:  
Gardener's garters, Shepherd's purse,  
Bachelor's buttons, Lady's smock,  
And the Lady Hollyhock.

Fairy places, fairy things,  
Fairy woods where the wild bee wings,  
Tiny trees for tiny dames—  
These must all be fairy names!

Tiny woods below whose boughs  
Shady fairies weave a house;  
Tiny tree-tops, rose or thyme,  
Where the braver fairies climb!

Fair are grown-up people's trees,  
But the fairest woods are these  
Where, if I were not so tall,  
I should live for good and all.

—ROBERT LOUIS STEVENSON.



THE SUNFLOWERS.

The sunflowers hung their banners out in the sweet September weather;  
A stately company they stood by the garden fence together,  
And looked out on the shining sea that bright and brighter grew  
And slowly bowed their golden heads to every wind that blew.

—CELLA THAXTER.

NOTE.—PAPER CUTTING.—Make sunflower petals of yellow paper, and centers of brown. Use green for leaves and stem and brown or gray for the fence. Make a border for the wall or blackboard of the completed sunflowers, adding the "garden fence" last of all.



## FOURTH WEEK

# INDUSTRIAL LESSONS IN GARDENING

### CONVERSATIONS WITH THE CHILD



*HE Garden, the Park, the Hothouse.* The cultivation, the education, and the improvement of plants. Appearance, plan, use, and care of a garden. The garden and the field—the homes and haunts of plants. The garden a place where cultivated plants are grown.

*The Gardener and the Florist.* The gardener a special caretaker of plants in the garden. The florist, a special caretaker of flowers in hothouses, gardens, the field.

*Industrial Lessons in Gardening.*

*Window-Gardens.*

"The best thing about the growing of flowers or vegetables or trees or farm crops is the rich returns that come to us of mental and spiritual harvest. There is no true agriculture without menti-culture, no proper cultivation of plants without an accompanying cultivation of the mind."

A visit to a florist, a nursery, a park, a public garden and a truck garden should precede or accompany the lessons on gardening if possible. Permission may sometimes be obtained to visit fine private gardens and it is usually possible to reach the parks or market gardens on the street cars.

A miniature garden on the sand table should show the garden as it appears this month. Some of the late autumn flowers may be transplanted there and studied while growing.

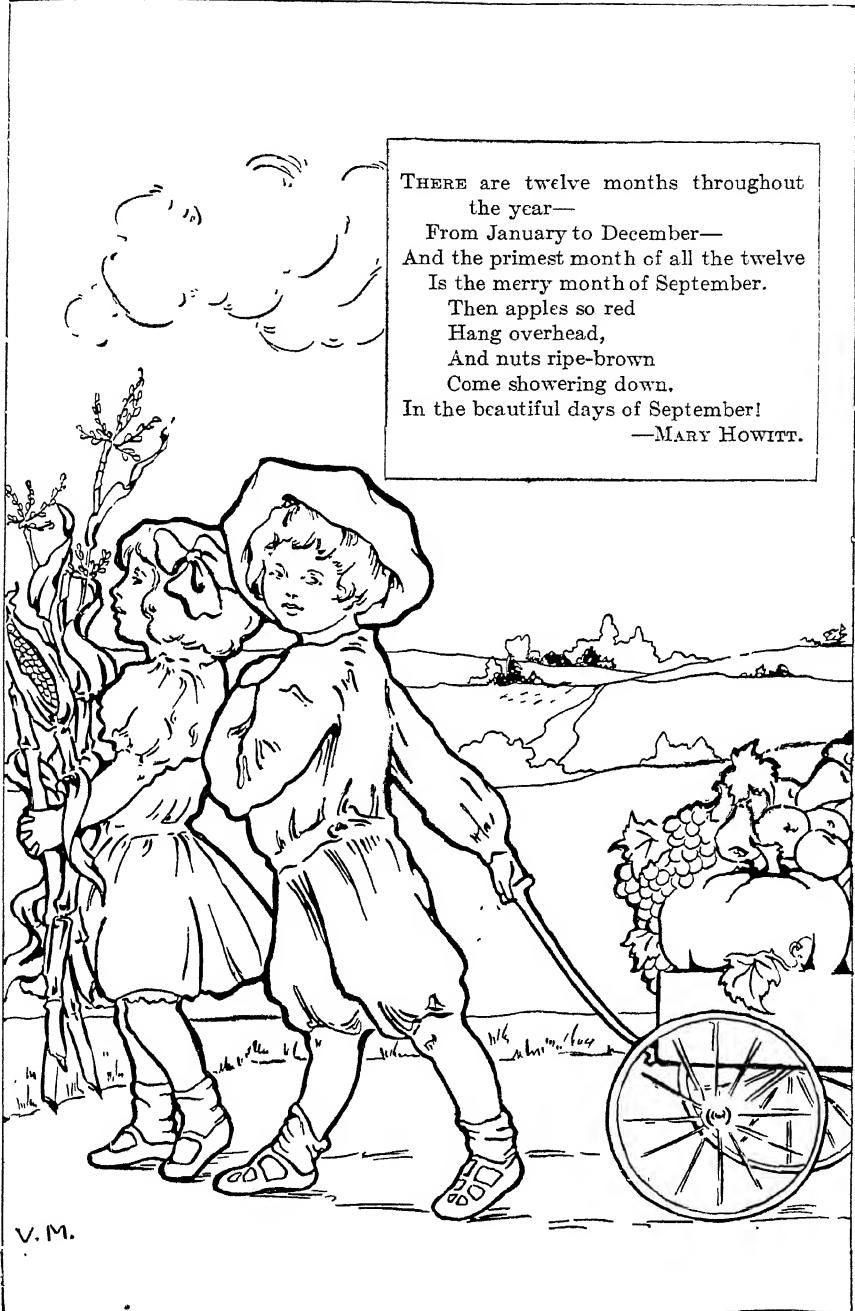
Many pupils have some knowledge of gardening from their experience in school or home gardens or from visits to the country where gardens have been observed. These pupils will be able to give the others considerable information on the subject. If it is impossible to take the actual journey, take an imaginary one, making it as real as possible by using pictures and blackboard sketches or the sand table.

## The Garden

**C**ONVERSATION. What is a garden? Who has seen one? Describe it. Who has seen a different kind of garden? Describe it. Are all gardens alike? Do they all serve the same purpose? Do all contain the same kind of plants? Who has seen a garden that had in it only flowers? Who has seen a garden that had in it only berries and vegetables? What was this latter garden called? What should we call a garden that contained only flowers? What do we call a garden that is kept open for visitors to see, but where the flowers are not touched by any but the caretakers? How many have ever visited a public garden? Describe it. What do we call a garden that belongs to one family and is used only by the family and friends? How many have private or home gardens? How many have visited in private gardens? Tell about them. How many have no private or home garden and buy their flowers at a florist's shop, or hothouse, and vegetables and berries at a market garden, marketplace, or grocery store? How many have visited a market garden? Describe it. Where do we usually find market gardens? Why near the city? Are these gardens large? Why not? What is done with the berries and vegetables grown in these gardens?

What work is being done in the gardens in autumn? Garden seeds that are ripe must be gathered, cleaned, and stored, or marketed. Potatoes must be dug, dried, sorted and stored, or marketed. The onions, beets, and cabbages must be pulled and stored or marketed. The tomatoes, cucumbers, squashes, and pumpkins must be picked, canned, pickled, dried and stored, or marketed, before frost comes. The green corn, beans, and peas must be picked and dried or canned. Weeds must be cut and burned before their seeds open to prevent the seeds from scattering and growing next year. Hops must be picked and dried.

Observe the food plants that are the product of local fields and gardens. Lead the pupil to describe the manner in which these have been cultivated, harvested, and marketed, and the conditions necessary to the successful growth of plants such as good soil, warmth, sunshine, moisture, irrigation, rainfall, or drainage.



THERE are twelve months throughout  
the year—

From January to December—  
And the primest month of all the twelve  
Is the merry month of September.

Then apples so red  
Hang overhead,  
And nuts ripe-brown  
Come showering down.

In the beautiful days of September!

—MARY HOWITT.

V. M.

## The Gardener and the Florist

**W**HAT is a gardener? a florist? How many have gardeners at home to care for their gardens? Who cares for the garden where no regular gardener is employed? Almost every one likes to garden. A gardener is seldom employed for a small garden. Where does a gardener do most of his work, indoors or outdoors? What tools does he use? When does he begin his work usually? Does he work outdoors all the year? When does his work end? What is his busiest season? The summer is usually the busiest season. But there are some places where the climate will permit outdoor gardening all the year round. Where are these places? If it were not for these Southern gar-

### THE GARDENER



dens we could not procure the green vegetables, the berries, and the fruit that are kept at the green-grocer's all the year round. The gardeners of the South ship these products to us when it is too cold for gardening here.

Tell some of the things the gardener has to do. [He prepares the soil by plowing, digging, spading, harrowing, rolling, or adding materials to enrich it, if poor. He sows, plants, weeds, trims, cuts, transplants, sprays, waters or irrigates, gathers, picks, plucks, prunes, grafts, wheels, burns, carries, washes, husks, stores, sorts, packs, covers in time of frost, dries, cleans, transports and markets, buys and sells.]

The gardener and the florist plant some of their seeds very early in the spring, before the frost is all out of the ground. These seeds are not planted in the garden, but in hotbeds. What are these? They are beds of earth surrounded by wooden-frames and having glass covers. The glass covers admit the sunshine and prevent the rapid escape of heat. The hotbeds are like small greenhouses, they are put in some corner that is sheltered from the wind, usually on the south side of a building. When the seeds have become healthy young plants, and the proper season has come, they are transplanted to the garden.

After the seeds are planted what work do the florists, farmers, and gardeners have in the fields and gardens? Why do they hoe and pull weeds? What weeds are the gardener's enemies? What weeds do we often see in the garden? What is the pigweed good for? the thistle? the dandelion? Speak of the bounty offered in some places for the destruction of certain kinds of weeds. Why is this? Does the dandelion serve any useful purpose? How many have eaten the leaves, served as food? The root is sometimes used as medicine. In what way do weeds injure plants in the garden?

Aside from the work with plants the gardener must watch over and protect them from enemies that are always ready to injure or destroy them. His hardest work is in keeping the garden free from weeds. These choke the little plants out and take from them the food in the soil and the warmth of the sun. Plants must be transplanted or thinned out when they grow too thick, or replanted when the seeds do not come up. What prevents seeds from coming up? [Sometimes the weather: it is too hot or too cold or too wet or too dry. Sometimes the soil is too poor or thin; sometimes it is too heavy, and though plants may come up, they do not do well. Sometimes the seed has been blown away or carried away or eaten by birds or insects or worms.]

What does the gardener do to drive the worms and insects away? [Sprays or powders the plants with insect poison.] How does he drive the birds away? [Sometimes puts a scarecrow in his field or garden; sometimes keeps a pet screech owl that frightens the birds.]

What animals help the gardener with his work? The pupils will be able to tell of the horse, the donkey, and the ox. Lead them to observe that the birds are the most valuable helpers the gardener has, and that the bee, the toad, and the snake are also helpers; that some insects help by destroying weeds, others by pollenizing plants (the bees) and by destroying injurious insects. The English sparrow is said to be the only bird that injures more than it helps and for this reason it is considered an enemy. Other enemies are rabbits, gophers, mice, ants, worms, caterpillars, beetles, butterflies, grasshoppers and crickets.

The earthworm eats the cabbages and onions and the gopher destroys the cucumbers and melons by digging a tunnel underneath and absorbing the juices from the under side.

Nature works to help the gardener and the farmer. The frost helps to plow the earth; the sun warms it, and the rain softens it and gives the seed and the plant the moisture they need.

The gardener must be a plant physician and a plant teacher, if he would make a success of gardening. Plants sometimes sicken, and sometimes the food they get from the soil is not what they need, so they must be removed to a different soil or given plant food or medicine. If it were not attended to, the plant would die or fail to grow good seed. No gardener desires poor seed, so the plants are trained to do their best as are the pupils in a school.

When a gardener wishes to help a plant to produce fine flowers he prunes it; that is, he cuts off many of its branches and twigs and pinches back its roots and sometimes crowds the latter into a pot in which they do not have room to spread out. The strength that the plant has been spending to grow new roots and leaves and branches then goes to form larger, finer flowers than those heretofore produced. It is not always well for the plant to grow as it pleases.

The wild plant grows just as it likes. It spreads its roots out in many directions. It spends its strength on leaves and branches and so has little left for the flowers, which are few and small and very often worm-eaten. Illustrate with a flowering rose, growing in a pot, and a scraggly wild rose bush pulled up in the woods.

What is the market gardener doing this month? What vegetables must be gathered? What does he do with his produce? Where does he market his vegetables? How does he get to the town market or grocery store to sell what he raises? Sometimes he takes his produce to the homes of people who wish to buy. Sometimes he takes it to a public market on market day. In towns there are usually two market days a week, while in large cities every day is market day. The market gardener must get up very early in the morning in order to get to market in good time. Sometimes he even has to start the night before. His vegetables must be gathered, cleaned or prepared, and placed in the carts or wagons the day before. The people who go to a public market are sure of getting the freshest and best if they go early. Describe the marketplace.

Sometimes the gardener takes his produce to the canning-factories, where fruits and vegetables are canned or dried. How many have ever visited one of these factories? What vegetables are canned? Which vegetables are stored away for the winter in cellars or bins? Which

will keep during the winter? What must be done with the corn? the beans? the peas? the pumpkins? the squash? the tomatoes? the cucumbers? the beets? the carrots? the turnips? the parsnips? Will melons keep?

Do you buy your vegetables of a gardener? What measures does he use in selling? What have you had to eat to-day that came from a garden? Is there any day when you do not eat some food grown by the gardener? What should we do without the gardener and gardens?

Where does the grocer buy his supply of vegetables? Where must the canning-factories secure their supplies? What is done with beets at the canning-factory? with beans? peas? tomatoes?

When must the gardener gather his seed? Which vegetables ripen first? which ripen last? which ones this month?

The gardener does not always use seeds from his own garden. He sometimes secures them of other gardeners or of florists who have better seeds than he. He procures seed catalogues and learns of new kinds of seeds that will produce larger or finer-flavored, or better-formed fruit or vegetables, or larger, more fragrant and more brilliant flowers, hardier shrubs, or trees that bear more abundantly.

How many have ever seen a seed catalogue? Would it be a help to any one who wished to garden? It shows many different kinds of flowers and vegetables and tells where to send for them.

There are gardeners who make a business of growing seeds, plants, flowers, and shrubs to sell. They have acres and acres of fine plants and when these produce seeds the seeds are gathered and put into packets, boxes, or bags, for sale. These seeds are sent all over the world, wherever people have gardens or wish to garden. These great gardeners are trying all the time to produce better kinds of seeds, and hardy kinds that will grow in all sorts of weather or soil. Some of their best plants take prizes, just as pupils do in school, for excellent work they do. They are sent off to flower shows or fairs where many people come to see and admire them. The seed from these prize plants are worth a great deal of money, for many people wish to buy them.

These gardeners send out thousands and tens of thousands of seed catalogues every year to people who ask for them. The catalogues often have colored pictures showing the flowers and vegetables that are for sale by the men who send out the catalogues. If we wish seeds we can write for these catalogues to help us make our selection. How many would like to do this? I will write on the blackboard the names of some of the companies that send out seed catalogues, and you may bring postal cards to-morrow and write them, asking for catalogues.

How many have made gardens, or worked in a garden? What did

you do? Do you think you could make a little garden? Would you like to be a gardener? If so, why? If not, why not? Would you like to have a garden of your own? Would it be a flower or a vegetable garden? What would you plant? We might have some school window gardens. Who would like that kind?

Take or send the pupils to a public market, if the town or city affords one, and ask them to observe the marketing of produce. Later a miniature marketplace may be arranged in the corner of the schoolroom and pupils permitted to play at marketing. For this purpose have vegetables brought from the home gardens or marketplace. These may be used in the lessons on gardening and serve also in the painting and drawing-lessons.

For related reading lessons see the Trades and Occupation Reader for First and Second Grades, published by A. Flanagan Company.

## Window Gardens for Schoolrooms

**L**ET the pupils play they are florists or gardeners and prepare window-boxes for the reception of seeds and plants brought from the home or school gardens. Teach them how to transplant pansies, geraniums, asters, and nasturtiums from gardens to pots or window-boxes. Plants for the window-boxes should be removed from the gardens before the earliest frosts come.

Morning-glory and nasturtium seeds, if planted in window-boxes this month, will grow rapidly, and the children may observe the growth and development of the plants as they care for them. They will have an opportunity to observe that light, heat, moisture, good soil and cleanliness are necessary to the plants. Let the pupils give the plants a shower bath once a week, in addition to the water given to the roots for drink. Otherwise the dust that accumulates on the leaves will interfere with the growth and beauty of the plants.

Clusters of nasturtiums may be put in bowls or bottles of water, where they will continue to bloom for some time. Geraniums may be rooted by putting cuttings into jars of water. They may be transplanted to pots or to the window-boxes after rootlets have formed.

Show the pupils how carefully the roots must be placed in the ground; that the earth must be rich, finely pulverized and carefully laid over the tender roots and then pressed down upon them so as to hold them firmly in the ground. It is necessary also that they be shielded from the sun until the roots have started to grow in the new home.

Question the pupils as to the kind of soil it is best to use for the window-boxes; the best ways of transplanting. Let the pupils who have gardens at home question those who care for them and report results

to the school, illustrating their remarks with plants brought from home and transplanted before the class.

### HAND EXPRESSION

**D**RAW, paint or cut a picture of the gardener at work or on his way to market. Make a drawing or a painting of the garden or the marketplace.

Draw or cut from objects the measures used by the market gardener in selling his vegetables.

Cut garden tools, free-hand, using cardboard for the parts made of metal and splints for handles.

Draw the animals that help the gardener with his work.

Using ink and brush, make a silhouette of a gardener; or make a free-hand cutting from white or colored paper, and mount.

Paint pictures of the fruits and the berries that grow in the garden.

Illustrate

Mistress Mary, quite contrary,  
How does your garden grow?

Draw or paint pictures of the flowers found in the garden this month.

*Clay Modeling.* Model garden tools.

*Writing.* "G is for Gardener."

Copy the words *garden*, *gardener*, *gardening*, with brush or match and ink, in large letters. Use them in sentences, or build the words with letters on the desk.

Write sentences using words that tell what the gardener does.

Write a postal card or a letter to some seed company, asking for a catalogue.

Tell in sentences what the gardener is doing in the garden this month.

Write as many times as there are letters in each word, the names of the measures used by the gardener.

### SONGS

CAREFUL GARDENING. *Songs and Games for Little Ones.* Walker and Jenks.

THE LITTLE GARDENER. *Songs for Little Children, Part 2.* Eleanor Smith.

NEWS FOR GARDENERS. *Nature Songs for Children.* Knowlton.

THE LOVELY GARDEN. *For the Children's Hour.* Bailey and Lewis.

THE FLOWER BED. *Songs for Little Children, Part 2.*

### LITERATURE

LITTLE GARDEN STORY. *Sandman, More Farm Stories.* Hopkins.

HOUSE GARDEN. *On the Farm (Vol. II, Uncle Robert's Geography).* Parker and Helm.

GARDEN IN THE WOODS. *On the Farm (Vol. II, Uncle Robert's Geography).*

BESSIE'S GARDEN. *Child Life in Prose* Whittier.

PEGGIE'S GARDEN AND WHAT GREW IN IT. Celia Thaxter.

## NATURE WORK—ANIMAL LIFE

**M**EANING of *animal kingdom*. Mission of animals. Uses to which animals are put.

Homes and haunts of insects—land, water, air, gardens, fields, swamps, forests, streams, cisterns. Subsist on plants, animals, and man. Place and purpose of insects. Autumn the time for insect changes. Death, disappearance, sleep, or change in form. Useful and injurious insects. Humane education with reference to insects.

*Animals.* Question the pupils as to the meaning of the term *animal kingdom*. Have them name animals belonging to this kingdom, and tell where this kingdom is situated. Is there any country where animals are not found? What is necessary for the life of animals? What kind of animals are found in the water? on land? in the air? Speak of the way in which animals adapt themselves to their surroundings by changing their coverings with the change of seasons, and taking on the colors of their surroundings in order to protect themselves.

Ask questions concerning the purpose of animals—why they live. Many seem to exist but to serve man. Speak of the way in which they lend themselves to industries; how they provide food, clothing, shelter, heat, light, and many articles that add to our comfort; how they act as beasts of burden and aid in transportation; how they give pleasure through their companionship, and security through their watchful care. Some forms of animal life are injurious to man, and others have no use, as far as we are able to see, except to provide food for other animals.

Let the pupils touch articles in the room belonging to the animal kingdom, or articles made from some part of an animal. Make pictures of such article or write a list of as many as possible.

*Insects* are among those forms of animal life most dangerous to vegetation and annoying and destructive to animals and man. The autumn is a good time in which to study the habits of these pests, as they are most abundant at this season. It is also the time for insect changes, and pupils will be interested in observing these changes in form, the disappearance of the insects and their death.

Children will be more interested in a study of insects if they realize how important such knowledge may be to them later in defending their gardens, crops, clothing, food, and dwellings from injury. Explain that these tiny creatures destroy one tenth of our crops or plant food each year, and that if it were not for the birds, the insects would destroy every living thing upon the earth in a few years, and we should starve.

Insects destroy not only crops, but clothing, books, woods, dwellings, and stored foods, such as dried fruit and grain foods. They injure live-

stock by eating through the skin of animals. They carry disease. They annoy man by biting and stinging. Question the pupils as to the kinds of insects that destroy clothing, furs, and carpets. How many know how the moth looks, and the buffalo bug? Do these insects ever do any damage in the children's own homes? How may we protect our clothing, furs, and carpets from them?

What insects annoy men by biting and stinging? Which ones carry disease? How do we protect ourselves from mosquitoes and flies? What do we add to our houses every summer to keep these pests out? In some warm countries where no screens are placed in the windows and doors it is almost impossible to live in health or comfort because of insects.

In what foods do we often find insects? How do the farmers protect their fruit and nuts, grain and vegetables from insects? Millions of dollars are spent every year in fighting insects, with poison and in other ways. The government has men at work all the time studying ways in which crops may be saved from harm by insects. Our greatest scientists have devoted years of their lives to studying insects alone. Those who know most about them may be most useful to others in saving our property from destruction by them.

Among the most injurious insects are the chinch bug, the Hessian fly, the grasshopper, the corn-root worm, the corn-ear worm, the boll weevil, the boll worm, the cotton-leaf worm, the codling moth, the potato bug, the grain weevil, the army worm, the cabbage worm, and the San José scale. How many of these have the pupils seen? How many are to be found in the children's own gardens or the fields near their homes?

Most insects are injurious. Only twelve kinds are used by man, and but two of these, the bee and the silkworm, have direct commercial value and importance. Among these twelve kinds of insects are those that are helpful as destroyers of other injurious insects; as destroyers of noxious plants; as pollinizers of plants; as scavengers; as makers of soil; as food-producers for man and as food for poultry, song birds, and edible fishes; for making clothing, and as used in the arts. Even injurious insects serve a useful purpose in providing food for birds, fowls, and fishes. Question the pupils as to the insects that make soil, that give food, that give clothing, that act as scavengers; as to the ways in which insects pollenate plants.

"Just as animal pets occasionally demand a little attention behind closed doors, so all is not smooth sailing with the plants, for the insect pests are ever ready to make life somewhat burdensome for the plant and possibly for the florist or the gardener. We are all familiar with the ravages by the potato beetle and the cabbage worm, which chew their food, but the injuries done to plants by sucking insects are not so generally understood.

"Among the most serious pests are the scale insects. The San José scale is a dreaded species from the West; it is very destructive to fruit trees. There are many different species of scales, some of which are to be found on house plants. The *mealy bug* is a disagreeable pest only too common on house plants. It is easily recognized by its name. For these tiny wingless sucking insects the best treatment is to wipe the plant with a cloth wet with warm water, soapsuds, or possibly water and kerosene. For the fruit trees a special form of spraying apparatus must be used.

"The white fly, so called, is another pest common in greenhouses, but probably the most familiar of all sucking insects upon plants is the *aphis* or plant louse, of which there are many species. Perhaps you have noticed the large red form on the golden glow, the black one on the poplar tree, or the various green species to be found on the roses and many other garden, farm or indoor plants. They may be sprayed with kerosene emulsion or other preparations for the purpose. All of these parasite creatures are bugs, insects which obtain their food through a sucking beak which pierces into the fluids of the body of plant or animal as the case may be." \*

The object of the first two years' work on insects should be to familiarize the pupils with the three most striking phases in the life of those that undergo complete metamorphosis, as larvae, pupae, and winged insects. Explain that not all insects experience the changes.

There need be no set lessons, if the time is limited. The only time required will be that given to hunting for insects and cocoons and the care of the breeding-cages. The insect should be studied when it is found or brought into the schoolroom.

Moths, butterflies, crickets, and grasshoppers are suitable for these first lessons. September is the best season for the study of insects. They are now abundant in all stages of development and may be easily observed. Take as many field walks as possible and let the pupils learn of their methods of home-building and of caring for their young; the transformations they undergo; the means of self-protection they employ.

Lead the children to see their adaptability to their surroundings as shown by their coverings, and the tools with which they are provided.

Discourage the study of any insect at the cost of its life or of giving it pain. Do not pull it to pieces in order to study its parts. Leave the structure to be touched upon in later years.

Suggest that the pupils look for insects, their eggs, and their cocoons or cradles, under stones, on the ground, on logs, leaves, or twigs, or in

\* FRED. L. CHARLES in the *Illinois Arbor Day Manual*.

the grass. These may be put in the breeding-cages and the life histories of the insects studied in the schoolroom. Secure butterfly larvæ if possible this month; the cabbage butterfly and the larvæ of the black swallowtail may easily be found now.

Keep specimens in boxes and bottles if it is possible to do so without injury to them. Set them in a place in the schoolroom where they may be observed closely by the pupils. Caterpillars may be kept and fed in glass jars or in breeding-cages made of wire screen or mosquito netting.

Take a hat box and, discarding the top, cut away one side. Cover the top and open side with netting. Put in a partition so that the crickets and the grasshoppers need not be in the same part of the box; otherwise there will be trouble. In the box there should be earth and small stones under which the insects may creep. Stalks of grass will enable the grasshopper to climb as he is accustomed to when free. In this cage grasshoppers may be kept for some time and their actions observed.

In the caterpillar box there should be three or four inches of earth, in which may be planted seed of quick growth. Fasten twigs and small branches in this cage. On the twigs place large green worms.

Cages may be made of lamp chimneys with a netting over the top. Push the chimneys down firmly into the earth, so that the insects may not escape. Put crickets in one and grasshoppers in the other and watch their growth.

Let the pupils plant grain and grass in flower-pots or window-boxes to provide pasturage for the insects being studied. While this is getting started use sod for the bottom of the insect box or cage. Keep the sod damp and when it gets too old, replace it with fresh.

#### THE CATERPILLAR

Fuzzy little caterpillar,  
Crawling, crawling on the ground;  
Fuzzy little caterpillar,  
Nowhere, nowhere to be found,  
Though we've looked and looked and hunted  
Everywhere around

When the little caterpillar  
Found his furry coat too tight,  
Then a snug cocoon he made him,  
Spun of silk so soft and light—  
Rolled himself away within it,  
Slept there day and night.

# SUPPLEMENTARY

## HELPFUL HINTS

**S**EPTEMBER is a difficult month, in the first primary grades, because pupils are unable to use books and the resources of the teacher are taxed to provide suitable occupation for restless fingers. It is a good plan to secure and arrange, in the summer months, materials for seat work, having them ready in the supply closet for distribution. Pupils will, if requested, assist in this work in the first months of school.

Put labels on the outside of the boxes in your cupboard, and you will know what is inside without looking.

Ask your friend in the drygoods store to save for you all ribbon tape from handkerchief boxes. It is very useful at Christmas time and for booklets at any time.

A card of sliced letters may be kept in a spool box. Have boxes enough for the room and keep them in the desks or the cupboard. One teacher has her letters all in one box, and the children help themselves to a paper plate and letters as they pass around the room to music. The letters are put away in the same manner.

Empty spools and pens and toothpicks may be utilized in making chairs, tables, carts, beds, etc. Spools make fine soap-bubble pipes and when buried in the sand, excellent standards for holding the trees on the sand table in position.

Square paper boxes made by the children may be used as a receptacle for new words as they are learned by beginners. One teacher uses boxes of this kind and empty pen boxes as receptacles for pieces of water-color crayons.

Circle markers made of the waste strips from the manual training paper last much longer than those made of rag paper.

One teacher suggests having the same pupils that take the materials from the cupboard put them away. This keeps the cupboard tidy and instills orderly habits in the children.

Each hook in the dressing-room may be numbered with large figures cut from calendars. Each child knows his own hook.

One time-saver is a shelf along one side of the room as high as the window sill and about a foot wide. On this is arranged the seat work in the order of the classes for the day.

Miniature pictures of Lincoln, Washington, the poets, and Madonnas are to be found in the advertising part of magazines. These may be cut out and used to illustrate work.

The red, blue, and violet parcel wrapping paper is very useful in school work when brought from the homes smoothed and in neat rolls.

Breakfast food and cracker boxes often may be used in construction work, and the illustrated covers furnish material for cutting and pasting.

In the summer vacation there is often the opportunity to gather long, clean straws from the fresh strawstacks in the country. First-grade teachers find many uses for these during the year.

A shoe box with the child's name plainly printed on both ends is the best receptacle for extra work at Christmas time.

Sawdust is a light and clean material to use when teaching Dry Measure. An old alarm clock is helpful in teaching children to tell time.

Milk and cream bottles are good in teaching liquid measure.

You can buy two tablespoons for five cents. Procure one to dip the paste powder.

A shoe horn is of the greatest help in putting on tight rubbers.

Oilcloth book sacks turned inside out make neat, easily cleaned rubber bags of satisfactory size and shape.

A pail in the cloakroom is the best for dripping umbrellas.

Soak the posters from fruit-cans and carefully cut out the central figure of a peach, a pear, a bunch of grapes, etc.

The tops and bottoms of pasteboard boxes will take the place of straw-board for foundation pieces.

Sample books of ingrain papers will furnish you with cover papers, and the dealer in wall-papers will give you old ones.

To prevent the dropping of pencils have a string tied to each pencil and tacked to the top of the desk.

A very convenient pen or pencil holder is made by tacking spools on a piece of board. The spools may be numbered or colored different colors so that each child may know his readily.

Some teachers find the passing of paste on paper a waste of time and of paste, and use little glass jars such as the druggists use for creams and salves or ointments. These cost but a small sum.

Drawing-paper that has been used on both sides may be made into paste-trays; or paste may be put in the ink-wells when ink is not used in primary rooms.

Children willingly bring from home quantities of burned matches with the black removed. These make good paste sticks. Toothpicks or wooden cigar-lighters also may be used.

Names on pencils, penholders and rulers are seldom erased or dimmed when marked with India ink.

The extra marking by the teacher of the inch and half-inch with India ink on the wooden rule aids when measuring is begun.

To put a straight black or gold line around a landscape use the clean, straight edge of a blotter instead of a wooden rule.

A shingle makes a light and firm board to use when painting before a class. Hold the thick end in the hand.

Use the back of your plan books for records like the following: songs by months with name of book, page, key and first note; date of receiving and returning books from office and number in set; list of readers read, with date of beginning and completing; notes from principal and supervisors; list of pupils who need special help; lists of pupils who are able to do given lines of work; for example, tables, alphabet.

If you wish to hang specimens of the pupils' work about the room, stretch thin wire across the tops or bottoms of your blackboard. Wire will be found more satisfactory than cord, which will sag.

If you have no hangers use bent pins, with the sharp end pointing downward.

When the windows are open on warm, windy days it is sometimes difficult to keep papers on the desks. Provide for this by having pupils search for pretty or smooth round stones to be used as paper weights. These may be kept in a box provided for the purpose. Before the papers are passed have the monitors pass the paper-weights.

To keep the blackboards looking well wipe them once a week with a woolen cloth dipped in kerosene. Do not use a sponge.

It is a good plan to place the weak pupils in the front row or at the front board during recitations. Keep them always at work.

#### PICTURES IN THE SCHOOL.

##### *Sources for Obtaining Material.*

*Birds and Nature Pictures* (colored) 2 cents each or \$1.80 a hundred. A. Flanagan Co., 521 South Wabash Ave., Chicago, Ill. From the same firm may be obtained: *Class-Room Tree Pictures*. Price 50 cents per set of twelve: *Rinehart Indian Portraits* (colored). Price 5 cents each.

*Blue Prints*. 1c. Earl Thompson, Syracuse, N. Y.

*Brown Pictures*. 1c. G. P. Brown & Co., Beverly, Mass.

*Century Gallery of Portraits*. Century Co., New York, N. Y.

C. H. Dustan & Co., Boston.

*Forest Tree Photo Reproduction Co.*, Schiller Bldg., Chicago, Ill.

*Hood's Photos of the World*. 10c per set. C. I. Hood & Co., Lowell, Mass.

*Wilde Pictures*. 1c. W. A. Wilde Co., Boston, 120 Boylston Street.

*Perry Pictures*. 1c. Perry Pictures Co., Malden, Mass.

*Prang Platinettes*. 5c. \$3 per 100, also reproductions in colors. Prang Ed. Co., Chicago, Ill.

*Country Life In America* (periodical) \$4.00 per year.

*Rhine Prints* (colored) 50 cents to \$3.00 each. Atkinson, Mentzer & Grover, 24 West 39th Street, N. Y.

*B. Mounting Board*. A good quality costs from 4 to 10c per sheet.

Large pictures should be put on heavy quality and small ones on a lighter weight.

A. Flanagan Company, Chicago, will supply whatever is desired, when local dealers are unable to do so.



### BIOGRAPHY — EUGENE FIELD

BORN SEPTEMBER 2, 1850—DIED NOVEMBER 4, 1895

Let these first days together after the summer time, be marked by stories of the life of Eugene Field, the "Laureate of the Little Ones," by readings from his poems and songs from his pen. Make the children feel his love for them. It will come to them through his own words.

When Field was a boy of seven, his mother died. After that a good auntie cared for him until he grew to young manhood. His father was separated from him much of the time, so they did much of their talking together by means of letter-writing. Perhaps this taught him to thoroughly enjoy writing.

When Eugene grew to be a man he wrote stories and poems for the newspapers, and many of the poems were for children. He seemed to

know just what they liked. He had five girls and boys of his own and perhaps they told him the kind children loved best. They thought he could make up the best stories and games in the world, and so did the other children in the neighborhood of his home. They liked to come into his garden and play and he always welcomed them and played with them if he could.

The grown people all over this land of ours grew to love his songs and stories as well as the children did. They wished to hear them from his own mouth because he could read and tell them better than any one else, so he often traveled about to give readings from his poems. When traveling about in this way, it was his habit to buy queer toys and playthings or candies to take home to his own merry children, or to win the heart of some little stranger whom he might meet on the train. Sometimes it was a fine drum that he bought, sometimes a popgun, a red top, or gay trumpet; quite as often it was a dolly, a little boat, some gum drops or taffy. His verses are full of all these things. They are the things that childhood likes best, and he had the true child's heart.

Some of his poems are full of fun, "The Duel" and "Sugar Plum Tree" will be sure to make you laugh, sometimes he wrote poems about the things the children talked of when with him. Once when he was visiting at a home, a little boy of the family ate too much supper and complained of bad dreams. Mr. Field wrote the poem "Seein' Things At Night" and gave it to him.

At another time a little girl complained that the night wind kept her awake and Mr. Field wrote about it in a poem he called "The Night Wind." One little child friend had a mole and the poet told him that the fairies must have kissed him. The poem that tells about this is "Grandfather's Gift."

Some of the poems you will like are called "Good Children Street," "A Trip to Toy-Land," "Last Year's Doll," and "A Christmas Wish." Would you like to hear me read some of these? He was fond of writing lullabies and among those that he wrote was a beautiful "Dutch Lullaby." Others were the "Norse Lullaby" "Japanese Lullaby," "Armenian Lullaby" "Orkney Lullaby" "The Cradle Song" and "A Hushaby." (Read one or more of these to the pupils.)

After one of his own little boys died he wrote the poem called "Little Boy Blue," one of the sweetest little poems of all that he has written.

Tell the children in a few words of his "falling asleep." How, after a quiet evening spent in his own home, he and one of his boys, whom he called "Daisy" for fun, went to sleep together as usual. Early in the morning "Daisy" awoke to find that his father had already wakened in the far away country with his "Little Boy Blue."

Let the pupils commit one of Field's poems to memory, and learn a song written by him. A hectographed copy of one of his poems might be given to each child with his picture mounted on the upper part of the page. The half cent Perry pictures would do for this purpose.

If the school has a set of the "Art Literature Third Readers" the pupils may be permitted to read for themselves, during the reading periods, stories of Field's boyhood, and some of his poems.

Many of Field's poems for children have been given an appropriate setting of music.

"Little Boy Blue," as arranged by Charles D. Hoard, and several of the arrangements for "Wynken, Blynken and Nod," are well suited to children's voices and will be found easily adapted to use.

Songs by Eugene Field entitled "Songs of Childhood" have been set to music by Reginald De Koven and others and published by Charles Scribner's Sons.

#### THE DUEL.

The gingham dog and the calico cat  
Side by side on the table sat;  
'Twas half-past twelve, and (what do you think!)  
Nor one nor t'other had slept a wink!  
The old Dutch clock and the Chinese plate  
Appeared to know as sure as fate  
There was going to be a terrible spat.  
(I wasn't there: I simply state  
What was told to me by the Chinese plate!)

The gingham dog went "Bow-wow-wow!"  
And the calico cat replied "Mee-ow!"  
The air was littered, an hour or so,  
With bits of gingham and calico,  
While the old Dutch clock in the chimney-place  
Up with its hands before its face,  
For it always dreaded a family row!  
(Now mind: I'm only telling you  
What the old Dutch clock declares is true!)

The Chinese plate looked very blue,  
And wailed, "Oh, dear! what shall we do!"  
But the gingham dog and the calico cat  
Wallowed this way and tumbled that,  
Employing every tooth and claw  
In the awfulest way you ever saw—  
And, oh! how the gingham and calico flew!  
(Don't fancy I exaggerate—  
I got my news from the Chinese plate!)

Next morning, where the two had sat  
They found no trace of dog or cat;  
And some folks think unto this day  
That burglars stole that pair away!  
But the truth about the cat and pup  
Is this: they ate each other up!  
Now what do you really think of that!  
(The old Dutch clock it told me so,  
And that is how I came to know.)

—EUGENE FIELD.

## DUTCH LULLABY

(This is considered the most perfect child-poem ever written.)

WYNKEN, Blynken, and Nod one night  
 Sailed off in a wooden shoe—  
 Sailed on a river of crystal light  
 Into a sea of dew.  
 “Where are you going, and what do you wish?”  
 The old moon asked the three.  
 “We have come to fish for the herring-fish  
 That live in this beautiful sea;  
 Nets of silver and gold have we,”  
 Said Wynken,  
 Blynken,  
 And Nod.

The old man laughed and sang a song,  
 As they rocked in the wooden shoe,  
 And the wind that sped them all night long  
 Ruffled the waves of dew.  
 The little stars were the herring-fish  
 That lived in the beautiful sea—  
 “Now cast your net wherever you wish—  
 Never afraid are we!”  
 So cried the stars to the fishermen three:  
 Wynken,  
 Blynken,  
 And Nod.

All night long their nets they threw.  
 To the stars in the twinkling foam;  
 Then down from the sky came the wooden shoe,  
 Bringing the fisherman home.  
 ’Twas all so pretty a sail, it seemed  
 As if it could not be, .  
 And some folks thought ’twas a dream they’d dreamed  
 Of sailing that beautiful sea—  
 But I shall name you the fisherman three:  
 Wynken,  
 Blynken,  
 And Nod.

Wynken and Blynken are two little eyes,  
 And Nod is a little head,  
 And the wooden shoe that sailed the skies  
 It is a wee one’s trundle-bed.  
 So shut your eyes while mother sings  
 Of wonderful sights that be,  
 And you shall see the beautiful things  
 As you rock in the misty sea  
 Where the old shoe rocked the fishermen three:  
 Wynken,  
 Blynken,  
 And Nod.

—EUGENE FIELD.

## LITTLE BOY BLUE

THE little toy dog is covered with dust,  
 But sturdy and stanch he stands;  
 And the little toy soldier is covered with rust,  
 And his musket moulds in his hards.  
 Time was when the little toy dog was new,  
 And the soldier was passing fair,  
 And that was the time when our Little Boy Blue  
 Kissed them and put them there.

“Now, don’t you go till I come,” he said,  
 “And don’t you make any noise.”  
 So toddling off to his trundle-bed  
 He dreamt of the pretty toys.  
 And as he was dreaming an angel song  
 Awakened our Little Boy Blue—  
 O, the years are many, the years are long,  
 But the little toy friends are true.

Aye, faithful to Little Boy Blue they stand,  
 Each in the same old place,  
 Awaiting the touch of a little hand,  
 The smile of a little face.  
 And they wonder, as waiting these long years through  
 In the dust of that little chair,  
 What has become of our Little Boy Blue  
 Since he kissed and put them there.

—EUGENE FIELD.

## GARDEN AND CRADLE

WHEN our babe he goes walking in his garden,  
 Around his tinkling feet the sunbeams play;  
 The posies they are good to him  
 And bow them as they should to him,  
 As fareth he upon his kingly way;  
 And birdlings of the wood to him  
 Make music, gentle music, all the day,  
 When our babe he goeth walking in his garden.

When our babe he goeth swinging in his cradle,  
 Then the night it looketh ever sweetly down;  
 The little stars are kind to him,  
 The moon she hath a mind to him,  
 And layeth on his head a golden crown;  
 And singeth then the wind to him,  
 A song, the gentle song of Bethlehem-town,  
 When our babe he goeth swinging in his cradle.

—EUGENE FIELD.



"BABY STUART"



## BIRTHDAYS OF PUPILS

In the primary grades the birthdays of the pupils should be made days of especial interest—red-letter days long to be remembered because of unusual pleasures or privileges. These birthdays are opportunities for the teacher to reach the hearts of her pupils and make life-long friends of them.

The thoughtful, tactful, child-loving teacher avails herself of these opportunities whenever possible. She plans and provides suitable lessons and exercises adapted to the needs of the day, not forgetting to grant special privileges to the birthday pupil, such as marking the calendar with his initials in red ink; marking the weather report; choosing the songs or games; leading the marches; carrying the daily report or the school news to the principal; arranging the teacher's desk; staying after school to help; taking home a coveted book to read, or the school doll for the night.

The birthday list should be prepared the first school week. When the pupils give their ages and the date of birth, record them in a desk book. Examine this list at the beginning of each month, and prepare in advance for the birthdays.

Select a birthday verse to be memorized, a birthday reading lesson from the readers to be read, a nature lesson on the birthday flower, perhaps a birthday song to be sung or learned, a birthday march, a birthday story to be told, a birthday card to be prepared, a birthday flag to be bought, a board to be decorated with the birthday flower, a birthday gift planned for the pupils to make for some little "shut in" sufferer or poor child.

A birthday committee might be appointed to help with the preparations. This committee should number several persons in order that all may serve on it in the course of the year. The pupils will be glad to have a part in preparing a little treat of some kind for the birthdays of their playmates and the birthday pupil himself will repay the teacher in added efforts to do good or better work after a happy day planned especially for him.

The committee may assist with the room or blackboard decorations, the coloring of the birthday cards, the buying of a birthday flag, a potted plant, a bouquet, a package of flower seeds and flower pot in which to plant them.

Decorate the front board with the birthday flowers. This may easily be done by using stencils or enlarging and copying the design used for the calendar each month. The blackboard stencils cost five cents each and the name of the pupil should be written or printed with colored crayon on the front black-board with an ornamental bracket. Under the name write a birthday greeting as, "We wish you many happy returns of the day."

The gift for this month might take the form of a birthday card decorated with the morning glory, the September birthday flower, a package of morning glory seed or a potted morning glory plant or birthday flag.

#### THE BIRTHDAY FLAG.

The birthday flag lends a special significance to the birthday celebration at school. What child does not love a flag and to march with one? To those pupils who are not familiar with its appearance and significance give the following explanation. The birthday flag is a house or school flag, flown only on the birthday. Upon a white ground (the symbol of purity) glows a red star, the symbol of love. The twelve points of the star stand for the twelve months of the year.

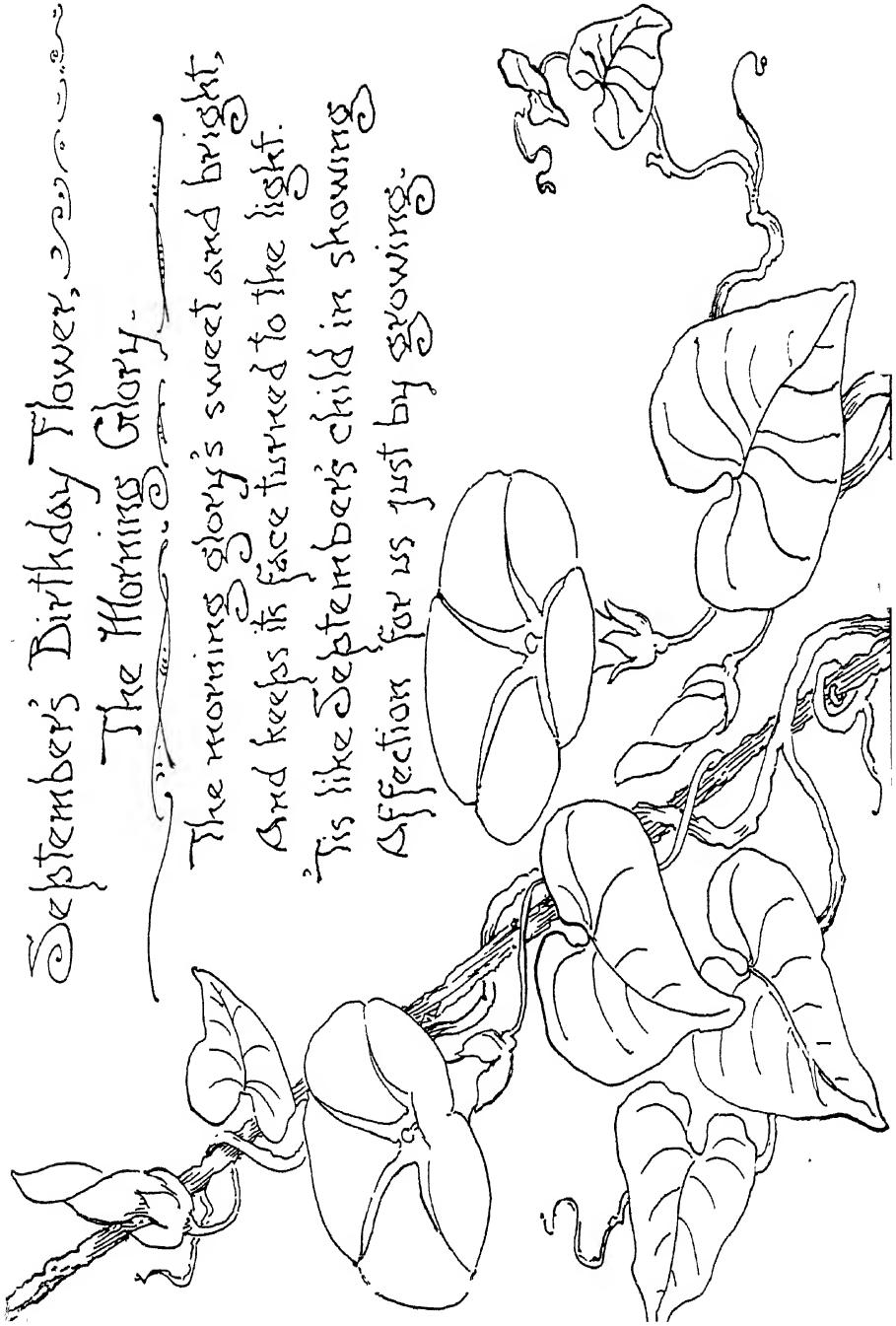
A figure or figures indicating the age may be cut from gold or silver paper and pasted or pinned in the center of the star, on the desk flag.

The birthday flag may be bought in different sizes and materials or in sets for schoolroom use. The set consists of a flag two feet square for the wall, a flag one foot square for the pupil's desk or to be carried by the pupil in the birthday march and a two and a half or three inch "button hole" flag to be worn on the breast during the birthday. The desk flag may be kept upright with a cork base or a clay paper weight that has been punctured, while soft, to receive the flag stick or staff.

This school set should be kept in the supply closet, ready for the birthday celebration. A "button hole" flag or a desk flag makes a very appropriate gift for the teacher to give her pupils on their birthdays and will be carefully treasured. A school birthday flag or set of school flags may be purchased by the pupils each contributing four or five cents. If the flags cannot be secured at the department stores or your local dealers or school supply houses, send direct to the manufacturers, the American Art Leather Company, 1425 San Pedro Street, Los Angeles, California.

# September's Birthday Flower, The Morning Glory.

The morning glory's sweet and bright,  
And keeps its face turned to the light.  
'Tis like September's child in showing  
Affection for us just by growing.



**HAND EXPRESSION****BIRTHDAY CARDS.**

Birthday Cards may be planned to fill this day's need, providing the gift for the child and giving to the school an opportunity to prepare similar remembrances for others whose birthdays are coming. The lessons in drawing and seat work may be made lessons in kindness and courtesy as well. Pupils take more pleasure, pride and pains with their work, if it can be utilized, and birthday cards make dainty and attractive gifts if carefully written, printed, colored or painted.

If birthday cards are to be made by the pupils, the following lines may be used—

“I wish for you a life of gladness,  
Full of love and free from pain;  
A life of gladness free from sadness,  
Bright as sunshine after rain.”

or

“Every joy that heart can hold  
Be thine this day a thousand fold.”

During the morning talk speak of the kindly custom of giving or sending birthday greetings in the form of cards, prettily decorated, to our friends and relatives. These cards have an added value if they represent one's own handiwork. Show a colored birthday card. Read aloud the lines or verse upon it. Call attention to the flower with which it is decorated. Explain that each month has its flower, that is, some flower has been associated with it for so long that it has become known as the flower belonging to the month.

This flower is thought to belong to the child who is born during the month. Thus, September's flower is the morning glory; October's flower is the hop; November's flower, the chrysanthemum; December's flower, holly; January's flower, the snowdrop; February's flower, the primrose; March's flower, the violet; April's flower, the daisy; May's flower, the hawthorn; June's flower, the rose; July's flower, the water lily, and August flower, the poppy.

These flowers are sometimes used as symbols, each one standing for some thought, or having some meaning. The morning glory means contentment; the violet, modesty and faithfulness; the chrysanthemum, cheerfulness; the holly, foresight, remembrance; the hawthorn, hope; the water lily, purity of heart; the daisy, innocence, etc.

Call attention to the unpainted cards. Read some of the lines and verses upon them and speak of the meaning of the flowers with which

they are decorated. Ask how many would like to have cards to color or paint during the next drawing period or for seat work at some time in the day. Speak of the price of single cards and of the set. Let the pupils who wish to do so bring their pennies and buy the outline cards to be used in the afternoon, selecting any month's card they desire. Those who do not wish to buy these may make their own, or use cards prepared on the hectograph, or follow the outlines of cards drawn upon the blackboard.

In the drawing period show the pupils how to use the pencils or water colors to color the flowers outlined on the birthday cards, and to arrange and copy the birthday greeting from the board. On the back or reverse side of the card write the date, the pupil's name and the words "Many happy returns of the day," or "I wish you many happy returns of the day," and your own name. Place the card upon the pupil's desk before school is called, on his birthday.

In coloring flowers the crayola should follow the direction of the petals, never cross them. In blending colors the lightest should be placed first. The black crayola produces a satisfactory gray when lightly used; this is often essential to good effect.

Backgrounds are usually best rendered by perpendicular movement of the crayola on the paper.

The older pupils may use water colors and gilt. The younger pupils or those who have not water colors may use colored crayons having a wax basis. Crayola and the new Hygeia crayons are good mediums for children's use. These may be obtained from local dealers or from the publishers of the Plan Book.

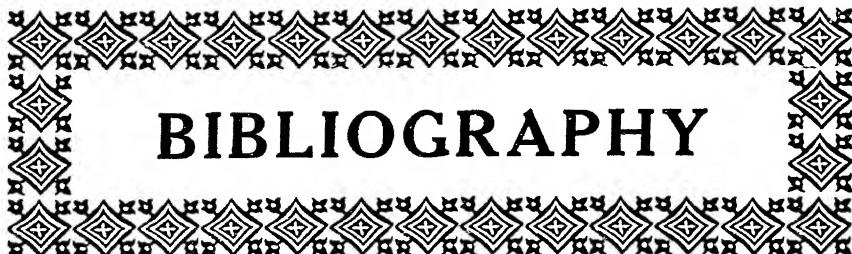
The set of birthday cards published by A. Flanagan Company consists of twelve cards, one for each month of the year. The set as made up costs fifteen cents. Any number of one month's cards will be sent instead of sets as arranged in envelopes. Where thirty or more full sets are ordered at one time they will be sent at ten cents per set of twelve sheets.

## SEPTEMBER

THE goldenrod is yellow,  
The corn is turning brown,  
The trees in apple orchard  
With fruit are bending down.  
The gentian's bluest fringes  
Are curling in the sun,  
In dusty pods the milkweed,  
Its hidden silk has spun.

The sedges flaunts their harvest  
In every meadow nook;  
The asters by the brookside  
Make asters in the brook.  
By all these lovely tokens  
September days are here,  
With summer's best of wealth  
And autumn's best of cheer.

—HELEN HUNT JACKSON



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## THE WILLING CHILD

MOTHER says I help her so,  
I am six and strong, you know.  
Lots of things for me to do,  
She needs me the long day thro',  
Mother always understands,  
I'm her little Willing Hands.

When I've finished with my play,  
All my toys I put away,  
And I tidy up the yard,  
And I run on errands hard!  
'Cause my mother says, so sweet,  
"Thank you, little Willing Feet."

—ALICE VAN LEER CARRICK in the  
*Youth's Companion.*

## SCHOOL ETIQUETTE

Introduction of pupils to teacher the first day.

Introduction of new pupils to the school.

Asking pardon when it seems necessary to interrupt, or to have a statement repeated, or when passing in front of others.

Thanking others for services offered.

Thanking others for gifts received.

Entering and leaving the room.

Laughing at mistakes or accidents.

Conduct if accidents occur.

Treatment of new scholars.

Raising hands.

Interrupting recitations.

Interrupting other pupils in speaking.

Rights of property—marking building.

Distributing and collecting materials.

Conduct in halls and at drinking places.

In relating occurrences, when to speak of oneself.

Tale bearing or telling about other children.

Address the teacher by name and not as "Teacher." In replying to a question, say "Yes, Miss M—"; "No. Mr. G—."

Do not interrupt a recitation by the raising of hands. Do not waste time for the school by asking useless questions or asking to have directions repeated.

It is rude to fuss with books and papers noisily.

It is bad manners to show surliness or sulkiness if one misses in a recitation.

One of the worst forms of rudeness is impudence or "talking back."

The courteous pupil sends a note or has one sent explaining any necessary absence from school.

It is not good manners to meddle with other pupils' book or belongings.

It is not good manners to handle the things on the teacher's desk, without permission.

It is not good manners to slam desk lids or doors.

A courteous person respects the rights of others in permitting them to study in a quiet room.

It is not good manners to sulk at a given task or to do it unwillingly.

It is showing a lack of respect for the school and a lack of respect for oneself to come to school dirty or untidy; no one wishes to look at or be near such a person.

It is not good manners to run or walk through the halls noisily. It disturbs the pupils in many of the rooms.

## VISITORS OR GUESTS AND HOSPITALITY

### CONDUCT WHEN VISITORS ARE PRESENT.

Introduction of visitors to pupils or pupils to visitors.

Receiving one another as visitors.

Taking leave of visitors.

Courtesy demanded of visitors; quiet attention; becoming good listeners at entertainments.

Receiving visitors at entertainments; inviting other classes or grades to entertainments.

It is a special act of rudeness to make a public nuisance of oneself when there are visitors present and so bring discredit on the school; it is observed only in those in whom a sense of honor is lacking, as well as good breeding.

Explain to the pupils that visitors coming to the school are their guests as well as yours and that they are expected to show their hospitality by extending every courtesy possible. A host and hostess (pupils) may be appointed for each day or week to open the doors when visitors knock and to offer chairs. If a recitation is in progress books might be offered that visitors may follow the lesson. When the guests depart the pupil host or hostess may offer to accompany them to the room they desire next to visit or to the superintendent's office.

Ask the pupils to tell you how guests are treated in their own homes by their parents. The same kindness, consideration and courtesy should be shown them in our school home. Every pupil in the room is a host or hostess while a visitor is in the room and any rudeness shown should be resented by the other members of the school family.

Out of compliment to the guests and as a reminder of their duty as host and hostess the *school guest flag* may be quietly slipped from its place in a convenient table drawer by a pupil and hung over the teacher's desk. While this flag waves the pupils in the room are expected to act exactly as if the visitors were their own special guests and treat them as they would wish to be treated while visiting in another's home.

If the pupils do not understand what the flag means when it is first brought into the schoolroom explain that it is flown in the home or school to indicate the expectation or presence of guests. The white ground of the flag is a symbol of sincerity, the sign of universal truce. The yellow symbolizes good will and benevolence. The green is a symbol of an honest purpose become fruitful in kindly deeds.

The guest flag should also be flown on days when special exercises have been prepared and visitors invited.

## SENSE TRAINING AND SEAT WORK

The sense of sight and the correlated sense of touch should receive systematic training beginning with the first week of school. The little fingers of the beginning pupils will be very clumsy at first in handling materials and the simplest sort of exercises should be given them.

### PAPER TEARING.

An excellent exercise for awkward fingers is paper tearing, that is, the tearing of pictures or silhouettes from paper, following a mental image or a picture sketched upon the blackboard, or a silhouette pinned upon the wall. Common manila paper, white paper such as is used by printers for newspapers, or even squares cut from old printed newspapers may be used. Sheets of white paper 9x12 inches may be secured of the printer very cheaply. When the pupil is able to tear from the printed piece of old newspaper an object resembling in shape the one on the board, a clean white square of paper may be given him and the same object torn out again, more carefully and preserved. The best work of the pupils in tearing may be collected and arranged in a border on the screen provided for specimens of handiwork.

These exercises in tearing should precede lessons in cutting. They may be used in the absence of scissors, or where the teacher desires the pupils to work very quietly. Pupils are apt to be noisy in the handling of scissors at first. If they are not required to do their very best with the pieces of newspaper before being allowed to tear objects from white or manila paper, a great deal of paper will be wasted in these first lessons. The white paper should be kept at the teacher's desk and each pupil permitted to go for a sheet only after exhibiting good work.

With some designs the paper may be folded and torn while the pupils watch the teacher, or from dictation. At other times the tearing may be done without direction, as seat work, the pupils following a design placed upon the board. Where both sides of a design are alike the half of the design only need be sketched and the other side left straight.

### PAPER CUTTING.

Give pupils oblong pieces of manila or white paper. Fold these so as to make a square and tear off the remaining strip to be used as a border. Fold the square once again and then again. Next take the triangle by the longest side and cut from the short folded side any design you would like to have. Open out the design. Lay it on the drawing paper, in the center or in the corners and draw around it, with pencil. Remove and fill in the outline with brush and ink. Repeat the design again on the paper until a book cover or border is produced. Or use the paper from which the drawing was cut as a stencil, tracing the pattern with a pencil and filling in with ink.

**TOPICS FOR DRAWING, TEARING OR CUTTING LESSONS.**

What do you do before you come to school in the morning?

What do you do when you go home from school, in the afternoon?

What does your little brother or sister do while you go to school?

What does your mother do while you are in school?

What does your father do?

What do you do to help your mother on Saturday?

What games do you play on the school grounds?

What games do you play at home?

What is your favorite toy or tool?

What do you like best to play?

Interest the pupils in the subject by a few questions. If they do not seem interested do not ask them to tell you these things by drawings or cuttings. Wait until another time. If some of the children cannot express themselves in this way at first, let them watch the others, and give them the privilege of selecting those cuttings they think best and arranging them on paper or card board for posters, to be hung upon the walls.

If the arrangement of the cuttings is faulty, make some suggestions as to the position of the cuttings, and let the pupils try again, to arrange them so as to tell the story.

If these pupils are neat and careful let them paste the cuttings when arranged. If not, select some members of the class who will do it neatly and permit them to do the work. Let them feel that it is a privilege to do such work.

The listless little people who were not interested at first will soon become so if allowed to work in this way and not forced to give expression to something they have not clearly imaged for themselves.

But insist always on three things, first, clean, neat work; second, position of drawing on paper, or arrangement of cuttings. The drawing should be near the middle of the paper, unless there is a story to tell, requiring the drawing of a number of objects; third, the size of the drawing, or cuttings. This should be determined by the size of the paper.

**LESSON PLAN.**

Present subject, object or story and arouse the interest.

After interest is aroused ask pupils to draw or cut illustrations.

Limit the time to three or five minutes.

Let the pupils hold the drawings so that all may be seen at one time.

## MEASUREMENT

1. Cut out inch squares of paper or cardboard, white or colored. Arrange them in designs following a pattern on the board.
2. Cut out two-inch squares. Place a one-inch tablet in the center. Mark round. Cut out the one-inch square, leaving a picture frame.
3. Follow the same plan with circles an inch and two inches in diameter; also with semi-circles.
4. Paste the colored squares, circles, and semi-circles on white or manila paper so as to form borders or designs. Cut and use triangles also.
5. String squares, circles and triangles on raffia or cord, for decorations.
6. Rule one-inch strips, using the inch tablets as a measure. Place dots one inch apart along the opposite edges of a paper. Connect the dots by a cardboard ruler. Draw lines connecting the dots.
7. Rule one-inch squares by drawing strips in two directions vertically and horizontally.
8. Draw a picture in each of the squares measured.
9. At another time draw a design in each square.
10. Rule two-inch strips and then measure two-inch squares.
11. Write a word in each square.
12. Cut out squares and use as paste dishes.
13. Cut half-inch strips of colored paper. Use for weaving or for making paper chains.
14. Measure a paper into inch-squares. Color every other square with colored crayons, charcoal or pencil, to make a checker board.
15. Measure a four or six-inch square into inch squares. Color the squares so as to form a cross; or color outside squares to represent a picture frame, or window frame. Color inside squares to represent stained-glass windows.
16. Measure a strip of paper a foot long. Divide into inches. Measure and mark a two-foot strip.
17. Divide a yard strip of muslin or tape into 36 inches. Mark plainly.
18. Cut two-inch strips four inches long. Divide into two squares. On one square write the name of an object in the school-room, a flower or an insect; on the other the picture of the same.
19. Cut two-inch strips six or eight inches long. Write on them spelling lists or families of words.
20. Cut a strip of stiff paper or cardboard two inches wide and six inches long. Use circular and square tablets to make a design across the center of the strip, the squares and circles alternating. Color the squares, or paste colored paper squares and circles on the design, or sew with colored thread or yarn. Paste the ends together to make a napkin ring.
21. Lay a square or circular tablet in the center of a larger square of

stiff paper. Mark around the tablet. Cut out the center. Use for a picture frame.

22. Make a picture frame that will hold two pictures by using an oblong strip of heavy paper for the frame and cutting out two circular or square openings.

23. Paint a flower picture and use in the above picture frame. Paste a picture in the frame. Cut a standard and paste to the back of the frame to enable it to stand.

24. Draw and cut a circle four inches in diameter. Draw eight lines radiating from the center. Write *at* or *an* at the end of each line. Put a letter before each *at* or *an* so that each one will make a different word.

25. Draw and cut an eight-inch square. Draw a one-inch border. Color the border blue or red with paints or crayons to make a handkerchief.

#### AFTER VACATION.

The purple asters fringe the lanes,  
The big brown bees are humming;  
From sunny fields the robins sing,  
“Work is coming, coming!  
Work is coming, coming! oh!  
Work is coming, coming!  
From sunny fields the Robbins sing,  
“Work is coming, coming!”

But back to school we gladly go,  
Though idle bees are humming;  
The boys and girls are glad to know  
Work is coming, coming!  
Work is coming, coming! oh!  
Work is coming, coming!  
With merry hearts we gayly sing,  
“Work is coming, coming!”

—*Selected.*

## WORD GAMES AND DRILLS

Games are the best mediums for word drills and many new or difficult words may be taught by pupils to each other. There are always a number of pupils in a class who are not able to recognize and pronounce words as readily as others. To do much individual work with these pupils requires time that is not always at the teacher's command, especially if she has a large school and a number of classes of different grades.

To overcome this difficulty let the pupils play school and help each other. Children often make excellent teachers and many children learn more readily from each other than from an adult teacher. There are always some pupils who finish their work before others, and need to be provided with extra seat work else they will get into mischief and interfere with the work of the others. Let them be helpers instead of hindrances. Appoint them assistant teachers and let them play school with the slowest little folks as pupils.

A cloak room, a light corner of the hall or unused recitation room may be used for the play schoolroom; or if the day is pleasant let the pupil teachers take their scholars out of doors under the trees and after the lesson is learned play quietly until called back. Before the pupils are allowed to play require their pupil teachers to hear the lesson through twice or three times without a mistake, in order to be sure that it is perfectly learned. Now for their tools or play books.

Buy one or more sheets of card board, at five cents a sheet, and cut into strips two inches long, by one inch wide. Or use manila cardboard or stiff paper. On one side of these cards write the name words that are to be taught during the month from the primer, or from your plan book of black board lessons. On the reverse side of each card make a picture of the object named. The picture may be transferred with the hektograph or mimeograph to the cards, or the children may be allowed to cut pictures out of newspapers and paste on the cards. The sets of cards may be kept in packages, (word side up) by means of rubber bands. At the close of the week's work have the words placed upon the board for review.

Make a game of this review work. Give two pupils pointers and let them stand by the list of words pointing them out and pronouncing them as rapidly as possible. The ones who succeed in pronouncing all the words may be excused from the class and provided with seat work. One by one others may be called up to compete with the pupils who have failed. If both fail call a third and let all three run a race.

By the time most of the pupils in the class have mastered the list, some of the quickest pupils at seats have finished their seat work, and to them may be assigned the remaining pupils in the class who have not

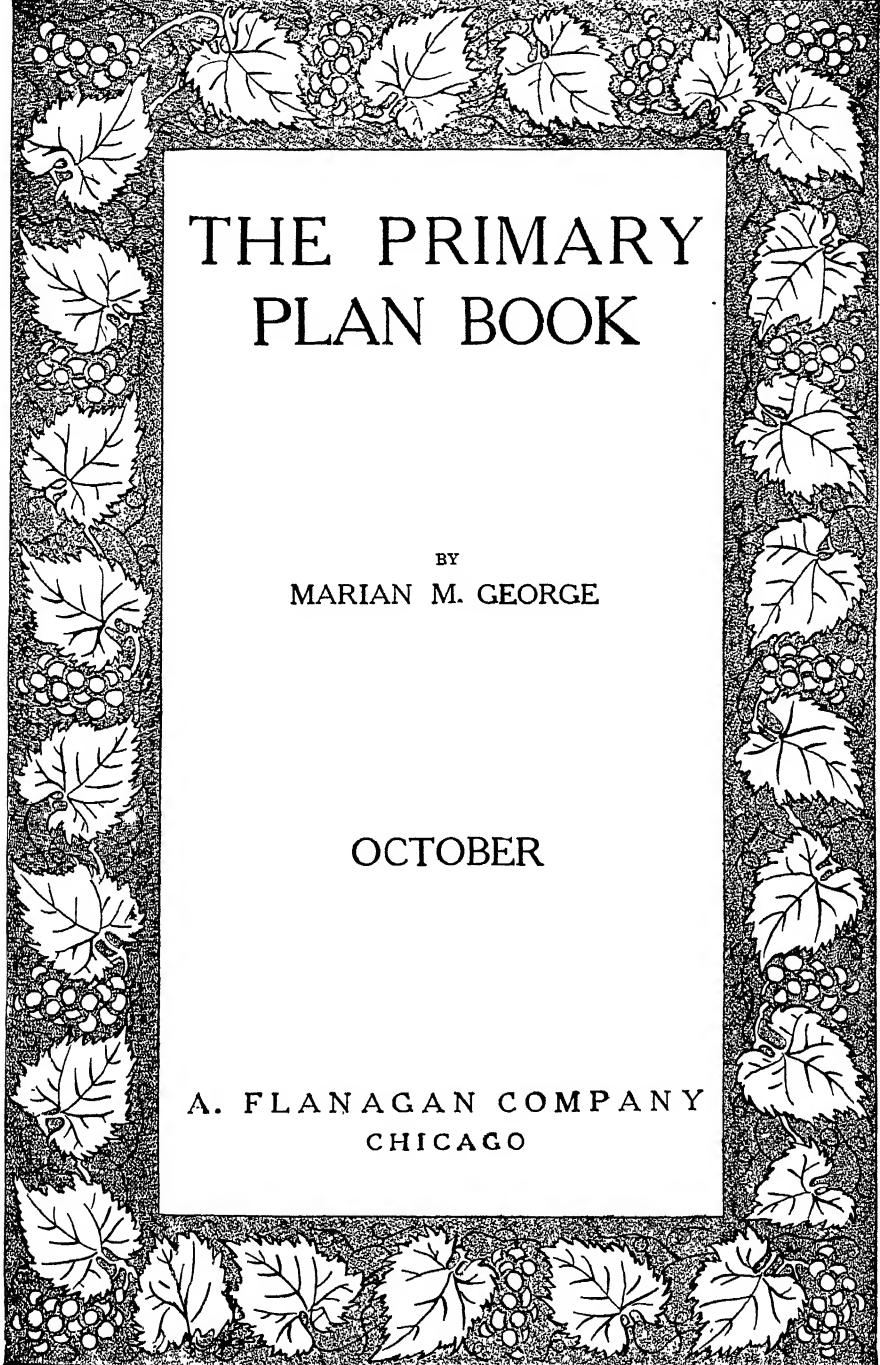
yet learned the list of words, and the outdoor play school, may commence.

Give to the pupil teachers packages of word cards and let them present them one by one to their pupils, to be pronounced. If they are unable to pronounce the words, they may turn the cards and look at the picture on the reverse side. The list or package of cards should be gone over again and again until the pupil is able to pronounce every word on the cards without turning them to see the picture.

### WORD DRILL

#### SHORT AND LONG VOWELS IN WORDS

at ate	lath lathe	sham shame
ban bane	lop lope	shin shine
bat bate	mad made	slat slate
bath bathe	man mane	slid slide
bit bite	mat mate	slim slime
breath breathe	met mete	slop slope
can cane	mop mope	sit site
cap cape	nap nape	snip snipe
cub cube	not note	spin spine
dam dame	pan pane	spit spite
dim dime	pat pate	stag stage
din dine	plan plane	strip stripe
dot dote	plat plate	tap tape
fad fade	pin pine	thin thine
fat fate	prim prime	tin tine
fin fine	quit quite	tot tote
gag gage	rag rage	trip tripe
gap gape	rat rate	twin twine
grim grime	rang range	us use
grip gripe	rip ripe	van vane
hat hate	rod rode	wag wage
hid hide	rot rote	win wine
hop hope	scrap scrape	with withe
hug huge	shad shade	whit white



# THE PRIMARY PLAN BOOK

BY  
MARIAN M. GEORGE

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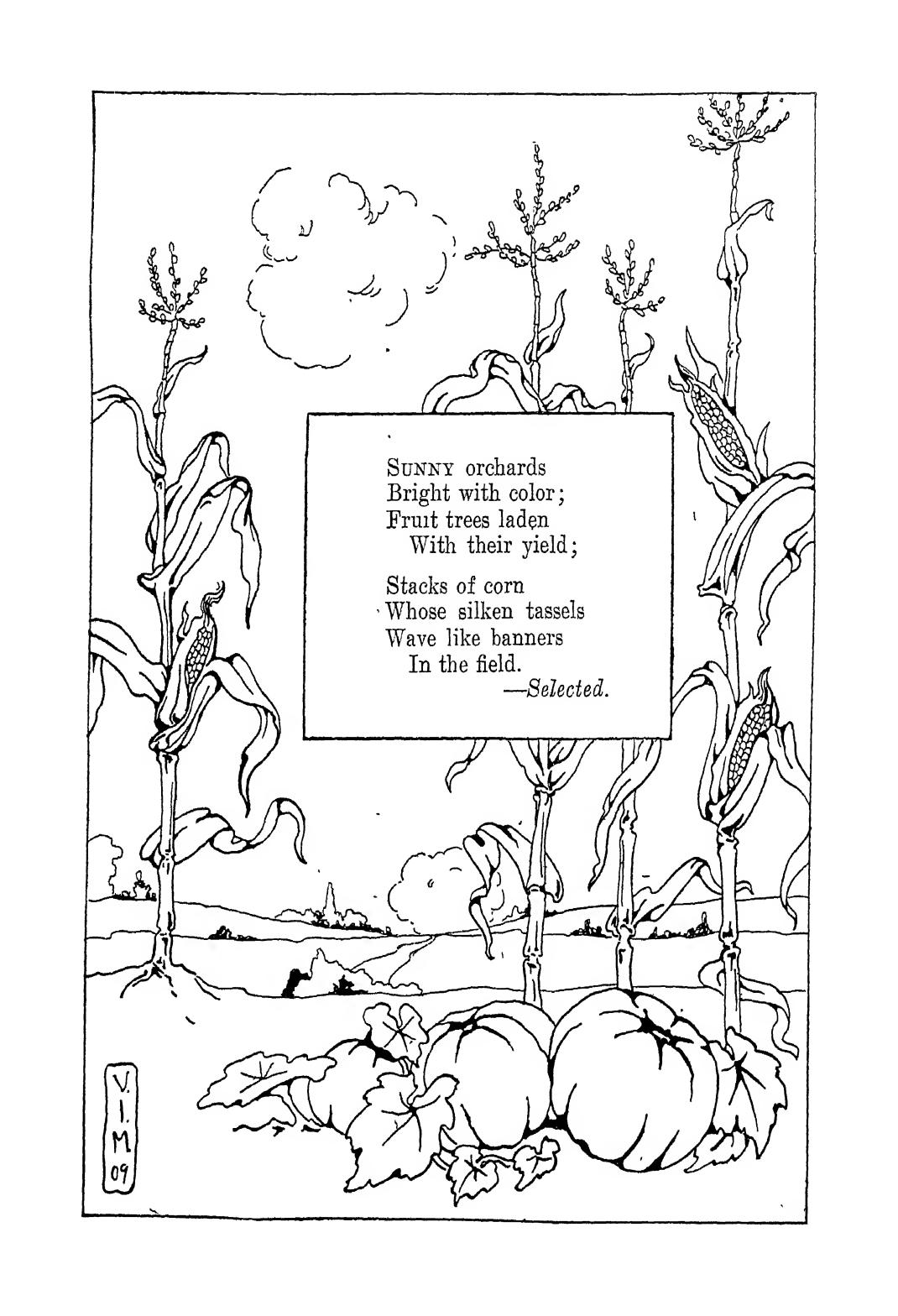
THE VINTAGERS—BRETON



RETURN TO THE FARM—TROYON



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SUNNY orchards  
Bright with color;  
Fruit trees laden  
With their yield;

Stacks of corn  
Whose silken tassels  
Wave like banners  
In the field.

—Selected.

V.  
I.  
M.  
09



## October, the Second Autumn Month

**W**E HAVE said good-by to September and now we have begun a new month. Who can tell its name? To what season does October belong? What is the first autumn month? October is the second autumn month. Find the name of the new month on the calendar. How many days are there in October? What is the first school month? the second? Are the two months alike? How are they different? Are the days longer or shorter than when you started to school in September?

Is the weather the same? Call attention to the weather record or report. Speak of the nature of the air or atmosphere; the change in temperature; the direction of the wind; the appearance of the sky, of the earth; changes of the moon or apparent changes of the sun in hours of rising and setting.

Do we have dews now? On what side of things does dew gather? What things are free from it?

Do we have frosts? Watch for the first frost and report it and its effects and appearance. What effect does it have on plants?

What field flowers are still in bloom? what garden flowers? What flowers are most abundant? What color is oftenest seen among the flowers? Where are the other flowers?

October is often called the month of falling leaves and harvests. What leaves are falling? Which have fallen? What leaves fall first? last? What trees have leaves of crimson? of gold? What leaves change color first?

What are this month's harvests? (Read to the pupils the poem entitled "October's Treasures.") What fruits are to be harvested this month? what vegetables? what grains? what nuts? What nuts have fallen? What seeds are ripened and falling?

October says,—

"MY ORNAMENTS are fruits; my garments leaves,  
Woven like cloth of gold, and crimson dyed;  
I do not boast the harvesting of sheaves,  
O'er orchards and o'er vineyards I preside."

Are people busy at the same things as in the summer months? Do they dress the same? What about the indoor work? What are the mothers busy about these days? the children? What are the squirrels doing? the birds? What birds are here? Do the birds sing in October? What are they doing? Why do they go away? What insects are still here? What becomes of the others? Have you seen any butterflies lately? What are the bees doing? Can you hear the crickets chirping? Has there been any change in the covering of animals since summer? Is the hair of animals coming out or growing thicker now? Are the chickens and the canary losing feathers?

How does the world look in October? Read or recite to the children Helen Hunt Jackson's description of October weather,—

#### OCTOBER'S BRIGHT BLUE WEATHER

O SUNS and skies and clouds of June,  
And flowers of June together,  
Ye cannot rival for one hour  
October's bright blue weather;  
  
When loud the bumblebee makes haste,  
Belated, thriftless vagrant,  
And goldenrod is dying fast,  
And lanes with grapes are fragrant;  
  
When gentians roll their fringes tight  
To save them for the morning,

And chestnuts fall from satin burrs  
Without a sound of warning;  
When on the ground red apples lie  
In piles like jewels shining,  
And redder still on old stone walls  
Are leaves of woodbine twining;  
  
When all the lovely wayside things  
Their white-winged seeds are sowing,  
And in the fields, still green and fair,  
Late aftermaths are growing;

When springs run low, and on the O suns and skies and flowers of  
brooks,  
June,  
In idle golden freighting, Count all your boasts together,  
Bright leaves sink noiseless in the Love loveth best of all the year  
hush October's bright blue weather.  
Of woods, for winter waiting;

—*From Works of HELEN HUNT JACKSON. Little, Brown, & Co., Publishers.*

Is the October pictured here like our October? Is October the same all over the world? Is the October of the country child the same as that of the city child? Let the pupils tell the way in which our October differs from October in California and parts of the South. In some places the leaves of many of the trees do not fall or change in color in October. The October harvests are not the same in different parts of the country.

Are our clouds and skies and sun like those described in this poem? Is the goldenrod here dying? Why must the bee make haste to gather honey now? Have we gentians in our fields?

What vines are turning red? How can you tell which is woodbine and which is poison ivy? (Woodbine has five leaflets and poison ivy three.) What lovely wayside things are sowing seeds? How many of these can you find? What color do we see oftenest in the woods now? What color do we see in the western sky when the sun goes down? when the sun rises?

If "September," by Helen Hunt Jackson, has been learned, have it recited, or read it to the pupils and compare the pen picture of September with that of October. Later, compare these pen pictures with one of November. Compare them also with one of the month of June.

#### RELATED PICTURES

Autumn. Lancret. (Perry Picture, 3113.)

Autumn. Burne-Jones. (Perry, 948.)

In Autumn. Laugee. (Perry, 615.)

First of October. Hardy. (Brown Picture, 1223.)

Woods in October. Hardy. (Brown, 1224.)

Spirit of Autumn. Parish. Century Miniature Print.

The following pictures are large colored Rhine Prints:—

Autumn Evening. Kampmann.

Autumn on the Hillside. Von Volkmann.

Autumn Air. Ortlieb.

The following autumn flowers may be found among the pictures of the Birds and Nature Series (colored) :—

Goldenrod. (200.)

Aster. (347.)

Fringed Gentian. (354.)

Sunflower. (355.)

### SENSE-TRAINING

*Sight:* Distinction of colors. Autumn changes. Colors of leaves, flowers, fruits, and nuts. The people of olden times called October the yellow month because of its changing leaves. Find yellow leaves and flowers in the schoolroom. Bring yellow leaves and flowers to school; also yellow fruits. Arrange a number of yellows in a series, following an arrangement made by the teacher. Name from memory all the yellow flowers, fruits, and leaves.

Make studies of color. Maples furnish yellow, orange, crimson, scarlet. Oaks will show reds, purples, and orange. Sumac and whortleberry are red. Poison sumac (dogwood) has nine leaflets. The birch, the beech, and the poplar will show yellow. October seems to be a red as well as a yellow month.

*Hearing:* Tell what insects are to be heard now; what birds; what noises of animals in the fields; what street calls.

*Smell:* Tell what flowers in the garden now have fragrance; what vegetables; what fruits.

*Touch:* Touch leaves, fruits, flowers, and nuts, to gain an idea of shape,—as round, flat, oval.

### HAND EXPRESSION

Draw or paint an October landscape. If water colors are not obtainable, use colored pencils or crayola to represent the coloring of the trees. Preserve the pictures made and compare them with those of other months.

Tear trees from paper.

Make an October calendar. Paste on each day's number a picture to indicate the thought of the week or the day—seeds, leaves, grains, and pictures of insects, of fruits, and of vegetables. Indians and Columbus, as well as brownies, may have a place on the October calendar.

## OCTOBER PORTFOLIOS

Use heavy paper of the desired size, folding the sheets through the center. Decorate the outside with some design suggestive of October, or draw or paint upon it the October calendar. The name should be written on the cover. Cord or raffia may be used to tie the portfolio. Keep the written work or the drawings in the portfolio until the end of the month, then take them home.

## BODY EXPRESSION

Memorize the following poem and recite with appropriate action:—

## AUTUMN

AUTUMN leaves are falling, (1)  
Summer sweet is past,  
With its flowers (2) and sunshine (3)  
Summer days fly fast.

Where is now the cuckoo? (4)  
Where the swallow, too? (5)  
Gone to sunny countries, (6)  
Where the sky (7) is blue.

Come (8), then, to the orchard, (9)  
Pluck (10) the apples sweet,  
Pears (10) and plums, and peaches, (10)  
All are ripe to eat.

See (11) the yellow cornfield;  
Reapers (12) soon will come,  
And with gladsome singing  
Bear (13) the harvest home.

- (1) Raise hands and lower slowly, moving fingers to imitate falling leaves.
- (2) Point to ground. (3) Shade eyes and look up.
- (4) Look to right.
- (5) Look to left.
- (6) Point to south.
- (7) Point to sky.
- (8) Beckon. (9) Point to window.
- (10) Pretend to pluck.
- (11) Point to right.
- (12) Imitate cutting of corn, using right hand as a sickle.
- (13) Extend arms and join fingers.

—Selected.

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- October. *Little-Folk Lyrics.* Frank Dempster Sherman.  
 October's Bright Blue Weather. Helen Hunt Jackson. *October Primary Plan Book.*  
 Autumn Song. E. C. Stedman. *Nature in Verse.* Lovejoy.  
 October. Susan Hartley.  
 October's Party. *Nature in Verse.*  
 An Autumn Song. *In the Child's World.* Poulsson.  
 In Time's Swing. Lucy Larcom.

## SONGS

- October; Autumn Leaves; Lost, the Summer; Sweet Summer's Gone Away. *Songs in Season.* George.  
 October. *Nature Songs.* Knowlton.  
 October. *New Century Songs.*  
 October Leaves. *Songs of the Year.*  
 Goodbye to Summer. *Songs for Little Children, Part 2.* Eleanor Smith.

## READING

## FIRST GRADE

- Autumn. *Nelson's First Reader.*  
 Autumn. *Barnes' First Year Book.*

## SECOND AND THIRD GRADES

- Autumn Day. *Nelson's Second Science Reader.*  
 Autumn. *New Education Second Reader.* Demarest and Van Sickle.  
 October's Bright Blue Weather. *October Primary Plan Book.*

Read the following poem to the pupils, illustrating with fruits and leaves:—

## OCTOBER'S TREASURES

THIS is gay October, Dressed in yellow leaves; See now all the treasures Glad October gives.	Apples, red, red apples, Piled up in the bin, Grapes in purple clusters All our praises win.
Peaches sweet and mellow, Oh, so good to eat! Pears so rich and juicy, Such a toothsome treat!	Nuts the friendly breezes Rattle from the trees, Leaves of lovely colors, Like these, and these, and these.*

---

\* Teacher shows leaves of different colors.

Oh, we love October,  
And we're glad she's here,  
Storing up the sunshine  
For the livelong year.

—BERTHA E. BUSH.

## PHONICS

The children should be given daily exercises or recitations in phonics to aid and train the eye, the ear, and the vocal organs. The ear should be made familiar with the sound, the eye taught to recognize the written symbol, and the vocal organs trained for clear and distinct articulation and enunciation. Phonetics is essentially ear-training, and should be presented first to the ear alone. The ear- and voice-training exercises should be given a few weeks before the formal study of phonics is begun.

## SOUND GAMES

The first exercises may come under the head of *sound games*, or sense-training games. Let the children distinguish familiar words, when pronounced slowly, or spelled by sound. At first give a sentence in which the final word is pronounced slowly; as, "I have a new h-a-t. What have I?" Separate the sounds very little at first, after a time making the separation longer. When the pupils are able to recognize words from sounds given in sentences, drop the sentences and use single words.

For convenience, the following order might be followed in sound-game exercises the first week:—

- 1 Colors; as, "Bring me a r-e-d flower."
- 2 Shapes; as, "Touch a r-ou-n-d tablet."
- 3 Things to do; as, "S-t-a-n-d."
- 4 Sounds to make; as, "G-r-ow-l."
- 5 Things to find; as, "Find a p-i-n."
- 6 Objects to touch; as, "Touch a b-oo-k."
- 7 Parts of the body; as, "I have a h-a-n-d."
- 8 Things made of certain substances; as, "I see something made of w-oo-d."
- 9 Things out of sight; as, "I am thinking of something wh-i-te. It can p-u-rr."

10 Two or more objects, found or touched; as, "Please bring me a l-e-a-f, and a p-e-n-c-i-l." "Find a b-i-g f-l-a-g and a little f-l-a-g."

Find me a flower that is r-e-d, r-o-un-d, y-e-l-l-o-w, b-i-g, s-m-a-ll, p-r-e-t-t-y.

## II

Find me a flower that has a sweet s-m-e-ll; a b-a-d smell.

Find one that looks like a s-t-a-r, a s-u-n, etc.

Bring me a flower with a l-o-n-g s-t-e-m; a th-i-ck stem; one with big l-ea-ve-s; one that p-r-i-ck-s; one that we can e-a-t (nasturtium).

How does a grasshopper move about from place to place?

Cap you h-o-p like a grasshopper? h-o-p like a t-oa-d?

Can you j-u-m-p like a frog? j-u-m-p like a b-o-y?

Can you c-r-aw-l like a worm? w-a-lk like a stork?

Can you f-l-y like a dove?

Can you c-l-a-p your hands? r-u-n to the door?

Can you w-i-n-k your eyes? s-h-u-t your eyes?

Can you sh-ow your t-ee-th? sh-ow your t-o-ngue? s-t-a-m-p your f-ee-t? b-e-n-d your arm? n-o-d your head?

Can you b-u-zz like a bee? b-a-r-k like a dog? g-r-ow-l like a d-o-g? s-p-i-t like a cat?

Can you h-i-ss like a snake? h-i-ss like a g-oo-se? c-r-ow like a rooster? c-oo like a d-o-ve?

Can you c-r-oak like a frog? p-u-ff like a steamboat?

Can you c-r-y like a baby? p-a-n-t like a tired dog?

## III

Give commands, as "Pick up the p-a-p-er." Let the pupil who can blend the sounds into a word carry out the commands; as, "Pick up the p-a-p-er." Bring me a c-u-p."

## IV

Give commands with two separated words; as, "W-a-lk s-l-ow-l-y." R-u-n s-o-f-t-l-y."

## V

Have you a d-o-ll? a c-a-p?



## PLANT LIFE



### Seeds

**W**E FOUND from the study of plant life in September that the seed is the most important part of the plant, because the seed means new life; that the plant lives and blossoms but to produce seeds or other plants, and finishes its work in the autumn. Plants, as well as man and the animals, prepare for the winter. They sleep or rest when their autumn work is done.

The work of the parent plant is not finished until the new seeds and buds have been given coats to protect them from cold or harm from enemies, and the seeds helped to find new homes where they may grow when spring comes. If the seed dropped directly to the ground near the parent plant, there might not be room for it to grow, with so many other seeds near it also trying to find light and heat and moisture. So the mother plant gives the seeds that might not otherwise be scattered some way of moving about. Some have wings and some have sails; some have hooks and others have springs, or pods with springs, that enable the seeds to leave the pods with swiftness and travel for some distance. The down of the dandelion, the milkweed and the thistle enables the seeds of these plants to fly off and find new homes. The seeds of the maple have wings to carry them away, and the hooks of the burdock burrs, beggar's tick, stick-tight, and Spanish needles attach themselves to the clothes of persons and the coats of animals, so that the seeds are distributed far and wide.

#### FIELD LESSON

What plants are now producing seed? Mention those that are cultivated for their seeds; those that are wild. Suggest

that the pupils hunt for ripened seeds in the gardens, fields, woods, and meadows, and by the roadside and walks, and bring in as many kinds as possible. Let one group look for seeds protected by burrs, another for seeds in pods, another for those having shells, and another for those with flesh, husk, rind, etc. Others may look for seeds that have aids for distribution, as wings, sails, burrs, pods that burst, etc. These seeds, if put into envelopes and preserved, will be useful in the spring when germination is studied. Some kinds may be employed in forms of expression work.

We have learned in observing plant life that while most plants, shrubs, and trees bear seeds, these seeds or fruits are very unlike. Some are dry and hard, some fleshy or juicy; some are protected by pods, some by burrs, some by shells or husks, some by flesh, and others by their coloring.

We find that not all seeds are good for food; for example, the acorn, the horse-chestnut, and the maple seed. We learn that the coverings of some seeds are used for food, as the flesh of the apple, the peach, the pear, the plum, and the cherry; the rind of melons; the pod of the bean.

The seeds and fruits of wild plants illustrate well the advantages to the race of modifications of seeds and fruits.

Study some plants that are propagated from thickened roots, as the dahlia, or the sweet potato.

Some of the plants in our flower gardens and vegetable gardens are cousins, as the morning-glory and the sweet potato. The one gives pleasure through its blossoms; the other is useful for food. Onions and bulbs also are cousins, belonging to the lily family.

## Weeds

 E FIND plant families much like families of human beings. Some members are useful, some ornamental, and some worthless. Some people are dangerous members of the community and some plants are poisonous —when used for food or to the touch—or at least to some people. These poisonous plants are sometimes cured of their bad habits, just as lawless people are made better by right treatment and careful education.

Cabbage, Brussels sprouts, and cauliflower had a wild cab-

page great-grandmother. The children and grandchildren of the cabbage have been trained and educated and so have become more useful plants than their ancestors.

Man assists nature in the production and cultivation of some plants, because they mean life to him as well as to the animals in his care. But he cultivates only those useful plants that provide food, medicine, clothing, and shelter for him and the domestic animals, or plants that are ornamental and give pleasure through their beauty and fragrance.

There are many plants, however, that produce seeds and new plants without any help from man. Some of them are useless or injurious, and these we call *weeds*. They crowd out the grass and useful plants and rob them of sunshine, so that they do not grow well. When weeds grow in the grain-fields, their seeds become mixed with the grain. Weeds sometimes poison or make sick the animals that graze in pastures; some of them give a bad taste to the milk of the cows that eat them. Some weeds become such pests that a reward is offered for their destruction. How many know the names of those that ought to be destroyed?

Not many people agree with Lucy Larcom in liking weeds. She says:

I LIKE the plants that you call weeds,—  
Sedge, hardhack, mullein, yarrow,—  
That knit their roots and sift their seeds  
Where any grassy wheel-track leads  
Through country by-ways narrow.

How many know these weeds of which the poet speaks? Why do you think she likes them? Have they pretty flowers? Where can we find them? Does the farmer like them? Why not? The farmer looks upon the weed as his enemy.

The time to destroy weeds is while they are small and before the seeds have formed. Who has a yard entirely free from weeds? a street free from weeds? How is it kept so? Who has a yard with some weeds in it? What kind are they? How many kinds of weeds can you name? Bring in one of each kind found in this neighborhood and let us learn their names and habits.

On your weed hunts, search for stick-tights, burdocks, sweet sycamore, beggar's lice, and pitchforks, and destroy them before the seeds are ripe. Learn to know these plants by their leaves. This is work that is needed.

Every one should keep his own place free from weeds. The man who neglects to remove or destroy his weeds harms not only his own property but that of his neighbors. One person may work very hard all year to keep his field or yard or street free from weeds, but his work may be made much harder and sometimes useless by his lazy neighbor who allows his weeds to grow. In the autumn the seeds of the careless man blow or travel to the carefully kept field or yard and plant themselves, and the next spring there are weeds everywhere.

### HAND EXPRESSION

Make seed necklaces and bracelets, combining the colors in a pleasing way—one dark, one light or bright, and so on. Rosehips are especially suited to this purpose.

Make boats of milkweed-pods and nutshells.

Make milkweed pillows.

Make baskets, furniture, and nests of burdock burrs.

Make birds or tops of galls.

Of acorns, make teapots, urns, vases, and cups and saucers, and other dishes.

Make cradles of nutshells.

Make dolls and animals by fastening seeds together with pins.

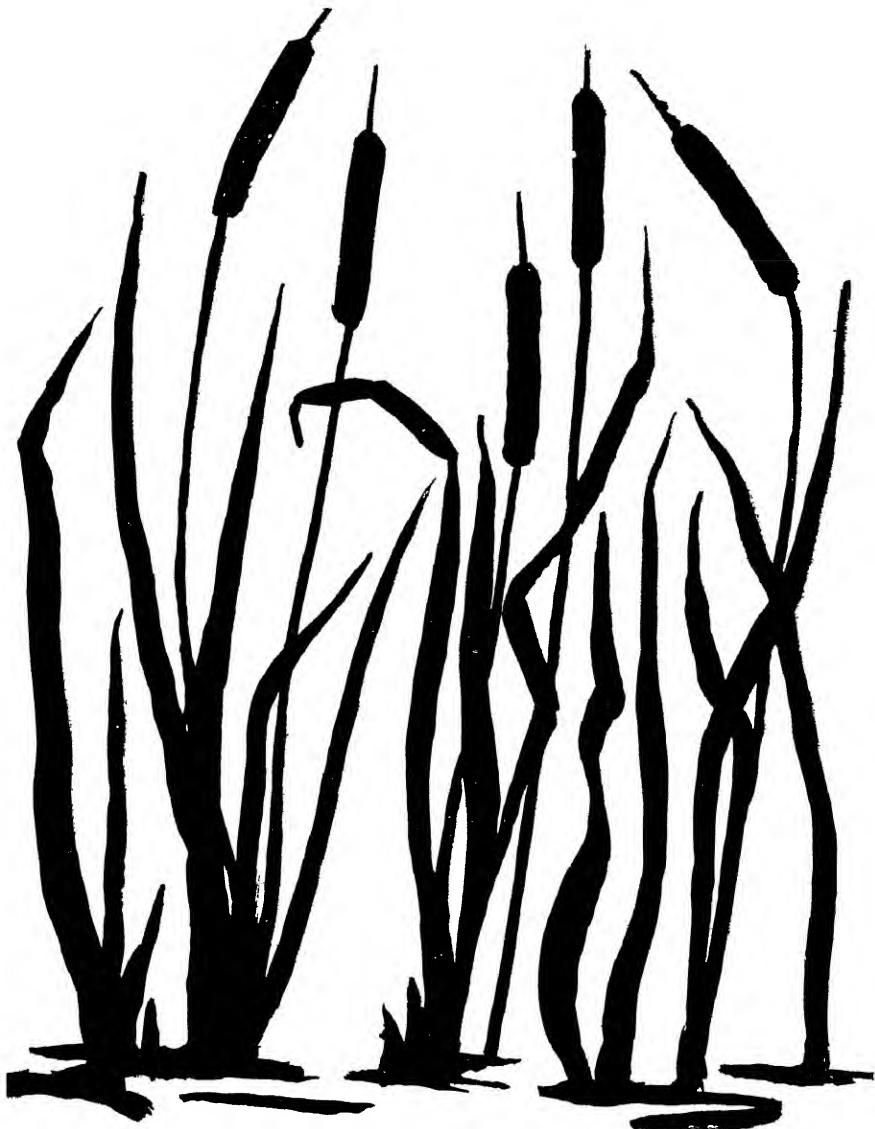
Mount seeds of weeds on one card; those of grasses on another; those of flowers on another; tree, fruit, and vegetable seeds on others. Paste these cards on charts or in seed-books.

Make boxes and envelopes for seeds.

Gather ripe, dry seeds from gardens and put them in envelopes. Write the name of the contents on each envelope, and put the latter in a tin box, to preserve the seeds from rats and mice until planting time.

Make a collection of edible seeds and arrange them on table and chart. The dry seeds may be glued to charts and hung over the table on which are the fleshy seeds.

Arrange borders, flower and vegetable outlines, and patterns or designs or outlines of objects with seeds. Squash, cucumber, or melon seeds may be used for this purpose. The designs may first be laid upon the desk. When a satisfactory original design has been made, or one perfectly copied from patterns on the board, the seeds may be pasted on paper of a contrasting color. Two colors of seeds may be used where the design is a flower.



MERRY little Cat-tails,  
Will you tell me true,  
Do the fays and brownies  
Come and play with you?  
“When the moon shines brightly  
In the summer weather  
Of'en times they dance with us,  
Dancing all together.” —JOHN C. GILBERT.

Cucumber, squash, muskmelon, and pumpkin seeds are especially useful in following flower designs, such as the sunflower, the marigold, the aster, and yellow daisies. Use a round brown seed or several brown seeds for the center of the sunflower and yellow daisies or marguerites. Let the pupils paste the designs if they are able to lay them perfectly. Pale blue cardboard makes a pretty background for these designs.

#### DRAWING, PAINTING, CUTTING, AND MODELING

Cut, draw, or paint seed pods or vessels; flowers in bloom, together with plants.

Illustrate the story of "Cupid and Psyche," "The Thistle," and other stories.

Draw winged seeds and hooked seeds.

Draw the thistle flower and seed cup. Make a border design of thistle flowers.

Trace, prick, or sew outlines of pods or thistles on cards.

Model pods and seeds with various coverings.

#### SEED ENVELOPE

Use paper checked six by eight inches. Dictate the following directions:—

Place the paper vertically on the disk. Cut off three inches, beginning at the bottom at the right side. Repeat with the left side. This leaves the lower edge four inches wide. Fold the bottom up three inches. Cut off one-half inch of the inch lap on each side. Paste the laps. Cut the upper lap like any envelope lap you have seen.

#### BODY EXPRESSION

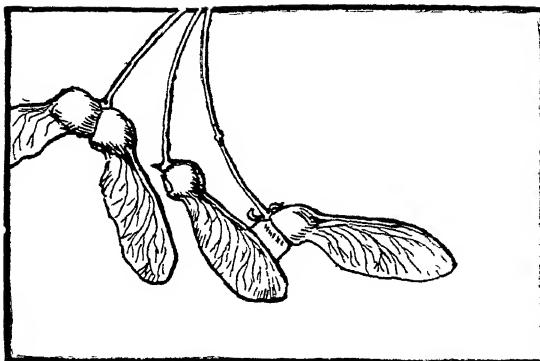
Milkweed Babies. *Schoolroom Plays*. Beebe.

Let the pupils impersonate weed and other seeds and tell who they are, where they grew, and how they are going to leave their homes and travel away. In answer to the teacher's question as to what they are, the children answer:

"I am a milkweed seed. I grew on a plant. I am going to travel away on the wind."

"I am a sticktight. I grew on a weed by the path. I am going to travel away on a girl's dress."

"I am a pumpkin seed. I grew on a vine. I am going to travel away on a farmer's wagon."



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How West Wind Helped Dandelion. *In the Child's World.* Poullsson.

The Pomegranate Seeds. *Tanglewood Tales.* Hawthorne.

Story of the Thistle. Andersen.

The Seed. *Stories in Season.* George and Whitten.

The Thistle Flower. Alice Cary.

## SONGS

Baby Seed. *Songs in Season.* George.

Thistledown. *Motion Songs for the Public School.* Pray.

Milkweed Babies; The Dandelion. *Songs for Little Children, Part 2* Eleanor Smith.

Seed Babies. *Child Garden of Song.* Tomlins.

Common Milkweed. *Nature Songs.* Sargent.

Milkweed Seeds. *Songs of the Child World, No. 2.* Riley and Gaynor

Can You Plant the Seeds? *Rounds, Carols and Songs.* Osgood.

## READING

### FIRST GRADE

From Seed to Seed. *Nature and History Stories.* Hicks.

Seeds. *Nelson's First Science Reader.*

The Milkweed. *Nature and History Stories.*

## SECOND AND THIRD GRADES

The Seed. *Art-Literature Second Reader.* Chitter.  
 Story of the Seed Down. *Wide Awake Second Reader.*  
 Thistle Seed. *Gordon Second Reader.*  
 Apple Seed John. *Gordon Third Reader.*

## THE SEED TRAVELER

IT STRAYS, it floats, it sails, it glides,  
 By bird express and gentle tides ;  
 It springs and jumps—yet often bides  
 On rugged ledges' seamy sides.

It clutches, clings with hook and prong  
 To shaggy coats and journeys long :  
 It flies on pinions swift along  
 When shrieking winds are fierce and strong.

It rolls, it skips, it rests, it sows  
 Itself, by curious art it knows ;  
 And by and by when no one trows  
 This vagrant seed takes root and grows.

—MAY F. HALL.

## THE YOUNG DANDELION

I AM a bold fellow  
 As ever was seen,  
 With my shield of yellow,  
 In the grass green.

You may uproot me  
 From field and from lane,  
 Trample me, cull me,—  
 I spring up again.

I never flinch, sir,  
 Wherever I dwell;  
 Give me an inch, sir,  
 I'll soon take an ell.

Drive me from garden  
 In anger and pride,  
 I'll thrive and I'll harden  
 By the road-side.

—DINAH MULOCK CRAIK.

## MOTHER NATURE'S HELPERS

“I HAVE many seeds to scatter,” said Mother Nature to herself, “but the children always help me, and I am sure they will this year. I will make the work easy, and they will think it is only play.” And the dear old lady set about making her plans.

First there was the maple tree. Mother Nature put wings on all the seeds, so that they could fly. The seeds fell to the ground and the children

picked them up, a hatful at a time. Along came a breeze and away the children sent the seeds flying over the fields.

"Ah," said Mother Nature, "that is good! Now I shall have plenty of young maple trees next year."

Soon the dandelions went to seed. Mother Nature put a little feather on the end of each seed.

"Let us see how soon mother wants us," the children said. So they blew the seeds from the dandelion stems with long, strong blows. The seeds went flying over the fields.

"Ah," said Mother Nature, "that is good! Now I shall have plenty of dandelions next year."

By the side of the fence grew some burdock burrs. Mother Nature put sharp spines on each burr so that they would stick together.

"Let us make burdock baskets," the children said. When the baskets were made it was dinner time, so the burrs were dropped beside the road.

"Ah," said Mother Nature, "that is good! I shall have plenty of burdocks next year."

The touch-me-not flowers turned to little brown seeds. Mother Nature put the seeds into pods.

"Let us snap touch-me-nots," the children said. They snapped the pods and the seeds burst out and scattered over the field.

"Ah," said Mother Nature, "that is good! Now I shall have plenty of touch-me-nots next year."

Many acorns grew on a large oak tree. Mother Nature made them round and hard.

"Let us shoot acorns in our slings," the children said. They shot acorns across the fields all the afternoon.

"Ah," said Mother Nature, "that is good! Now I shall have plenty of young oaks next year."

The milkweed grew large pods full of seeds. Mother Nature dressed them in soft white silk.

"Let us open the milkweed pods," the children said. They sent the seeds flying about like a cloud.

"Ah," said Mother Nature, "that is good! Now I shall have plenty of milkweed next year."

The beggar ticks grew flat brown seeds. Mother Nature put a sharp spine on each.

"Let us walk through the fields," the children said. As they walked along the ticks stuck to their clothes.

"Ah," said Mother Nature, "that is good! Now I shall have plenty of beggar ticks next year."

So it was that Mother Nature was helped by the children. And they thought the work they did was only play.

## The Flower Garden

OME plants are grown for their flowers, which help beautify our gardens and homes. The leaves, stalks, stems, roots, seeds, or fruit of others are used for food.

Let us see what is to be done in the flower garden in October. The plants that will not live out-of-doors through the winter must be slipped, ready to be taken to the house or cellar before the frost comes. Ask those pupils who have watched this being done to tell about it. Let the children play farmer and gardener and slip one plant in a box, can, or pot. It will be easy to secure plants for this purpose, as many gardeners are now taking up their garden plants and throwing them away. Show the pupils how to grow slips of Wandering Jew in water. Select sprays with a few ground roots if possible. A plant farmer boys and girls like is the sweet potato vine, in a bottle. The dahlia roots, cannas, and gladioluses will not stand the winter out-of-doors, and so must be brought in and stored. Let the pupils secure these from gardens and bring them to school to be stored away for the school garden next spring.

The work of the gardener with plants in the autumn means the care, first, of those plants that do not live over the winter; secondly, of those that live with a little protection, and thirdly, of those hardy enough to take care of themselves.

Question the pupils as to the plants that perish upon the approach of winter, and the way in which the gardener provides for a new crop in the spring. What plants must be slipped? Which ones must be transplanted to pots, to window-boxes in the house, or to hothouses? Which ones will keep alive with covering, and how are these protected? Which will live through the winter without any protection? Which are removed from the earth and stored in the cellar or some dark, dry, warm place to rest for a time?

Explain the value of leaf mold as a dressing for the garden, and when the leaves fall from the trees have the pupils gather them in baskets and pile them in heaps on or near the garden spot. Unslaked lime may then be sprinkled on the leaves, which are next soaked with water several times.

Let the pupils observe the mold at different times during the winter. In spring it may be spread over the garden beds.

## Bulbs



CTOBER is the month for planting bulbs for spring blooming out-of-doors, or for Christmas blossoms in the house. Explain how this is done.

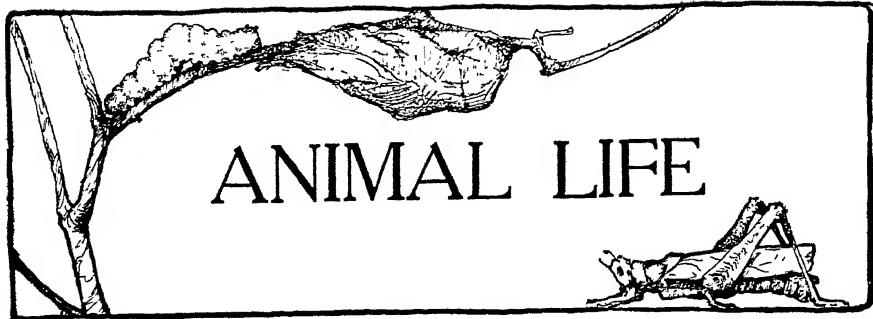
Bulbs planted in pots in October should be placed in the dark in a cold room or the cellar, or out-of-doors in some sheltered spot, that the roots may develop. Lead the pupils to observe the enshrouded life within the bulb. Cut a hyacinth bulb down through the middle and find the leaves and the stalks of the blossoms folded away in its heart.

Of all the winter flowering plants, the easiest to grow, the easiest to care for, and perhaps the most attractive when in bloom, are the daffodil, the jonquil, the hyacinth, the tulip, freesia, the narcissus, the Chinese lily, and the like. Plants grown from bulbs may be had single or double, early or late, in almost any color, and they may be grown in pots, chalk-boxes, tin cans, bowls, or a large window-box.

"The golden spur narcissus, the empress narcissus, and the white hyacinth are very satisfactory varieties for an amateur." The latter, as well as the Chinese lily, may be anchored with stones or pebbles in a glass dish or bowl of water without soil, and will bloom quickly in a room where the temperature is favorable. Bulbs are in the market in September and October and can be secured for from a half-cent to ten cents apiece, according to size and variety. If these cannot be bought of a local florist or wholesale seed store, send to one of the firms advertising in the *Garden Magazine* or *Country Life in America* and similar periodicals, or order from the seed catalogue of a wholesale house.

Interest each pupil in planting one bulb to give away at Christmas-time. The bulbs may be kept at home or at school, wherever the surroundings are most favorable to growth.

Show the children how to prepare the soil for the bulbs, putting the latter in the bottom of the pot, then sand and soil mixed with fertilizer. In the case of the smallest pupils, see that their bulbs are planted right side up. Press the soil down firmly on them and carry them to the basement; cover them with dry leaves and water them once a week, until Thanksgiving. Use three-and-a-half-inch pots for one bulb, or five-inch ones for two.



## ANIMAL LIFE

## Injurious Insects



**Q**UESTION the pupils about the injurious insects that the farmer, the gardener, and others regard as their enemies, and the ways in which they work mischief to plants. Have them find out, by watching the walks, the roads, the trees, the shrubs, and plants in the garden and fields, what insects are still feeding on plant life, and which ones have disappeared. As plants are preparing seeds for next year, and the buds on trees and shrubs are wrapping themselves in warm blankets for the winter's rest, so are the insects preparing for their rest or hiding eggs where they will lie safe until the spring. Have the pupils try to learn how, when, and where the caterpillar, the grasshopper, and the cricket find or prepare winter quarters for themselves or their eggs.

Discourage, however, the making of collections of butterflies and other insects. While some may be injurious to vegetation, it is not well to encourage the children to destroy them. Teach the pupil to observe the habits of living things, as does the naturalist. Speak of the cruelty involved in collecting. The act of wantonly taking away the life of any creature should not be countenanced.

LET them enjoy their little day,  
Their humble bliss receive;  
O! do not lightly take away  
The life thou canst not give! —GISBORNE.

I WOULD not enter on my list of friends,  
Though graced with polished manners and fine sense,  
Yet wanting sensibility, the man

Who needlessly sets foot upon a worm. —COWPER.

## The Caterpillar

HE large green caterpillars of the secropia moth are excellent for showing the process of spinning a cocoon. They make their cocoon in the early fall, but do not change into moths until spring. The hairy caterpillars spin a cocoon and line it with hairs. They are inclined to form their cocoons in dark places.

Caterpillars may be found on the maple, the lilac, the poplar, the willow, and other trees, as well as on the woodbine, grape-vines, and many fruit trees. A head of cabbage on which there are butterfly eggs may be brought to school, and the eggs watched for a time. Keep it in a cool place, where the leaves will not wilt. When the eggs hatch out, put some of the caterpillars into a glass jar, and cover the top with netting. Supply them with fresh leaves every day. Most caterpillars will not eat any plant except the kind which constitutes their natural food.

Watch the caterpillars carefully, for they will soon stop eating and make preparations for a change. If the caterpillar is going to be a moth it will usually spin a cocoon, though there are some exceptions. A butterfly caterpillar suspends a chrysalis. It will crawl up the side of the cage, bind itself about the body with a silk thread, and remain hanging for some time. At last its skin drops off and there remains the brownish lump which we call a chrysalis.

*Conversation:* Lead the children to answer the following questions: Where were these caterpillars found? What were they doing when found? Describe the caterpillar—as to color, size, covering. What has the food of the caterpillar to do with the color? How does the caterpillar eat? How do the jaws move? How does it hold to the leaf? How does the caterpillar crawl? This can be seen by putting it on a stalk or a leaf, or by watching it crawl on grass. Watch the movements of the feet. How many? [Eight pairs.] How many legs has it? Are the legs alike? How many rings are there in the body? On which legs are the rings? Are there any breathing-holes along the sides? Are all caterpillars the same color? the same size? Do all caterpillars make cocoons? How does a caterpillar make a cocoon? What is the shape of the cocoon? Is it fastened to anything? From what place does the caterpillar get the silk?

What will come out of the cocoons? Of what use is the caterpillar? Of what use are the cocoons?

The cocoon of the hairy caterpillar usually will produce a moth. A butterfly does not come from a cocoon, but from a chrysalis. If the caterpillar is going to be a moth, it usually will spin a cocoon. The tomato worm is an exception; it buries itself in the ground and forms a chrysalis.

Note that the chrysalis neither moves nor eats. The changes which take place occur inside, and we cannot see them.

### RELATED PICTURES

The following subjects are among the Birds and Nature Pictures (colored):—

Silkworms. (213.)

Promethean and Secropian Moths. (373.)

Milkweed Butterfly. (580.)

Leaf Butterfly. (518.)

Moths. (205.)

Butterflies. (173, 181, 189, 197.)

Grasshoppers. (638.)

### BODY EXPRESSION

Caterpillar; Butterflies. *Plays and Games.* Parsons.

The Caterpillar. *Schoolroom Plays.* Beebe.

The Caterpillar. *Finger Play.* Poulsen.

### THE CATERPILLAR GAME

One child represents the caterpillar. The others gather around and say:

He creeps on the ground and the children say, "You ugly old thing," and push him away.

As they recite the second line, they all push at the caterpillar crawling along the floor.

All say:

### CHRY SALIS

He lies in his bed, and the children say, "The fellow is dead; we'll throw him away."

As they repeat the above, they stand about the caterpillar, who lies flat on his back, with his eyes closed.

All say:

## BUTTERFLY

At last he awakes, and the children try  
To make him stay as he rises to fly.

As the last line is recited the caterpillar suddenly jumps up and tries to run away. The one who touches him first after he starts to run is to be the next caterpillar.

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The Beetle Who Did Not Like Caterpillars. *Among the Meadow People.* Pierson.

The Story of a Caterpillar. *Stories of Humble Friends.* Pyle.

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The Life of a Silkworm. *In the Child's World.* Poullsson.

Such a Beauty. *In the Child's World.*

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## SONGS

The Caterpillar. *Songs for Little Children, Part 2.* Eleanor Smith.

The Caterpillar and the Moth. *Song Stories for the Kindergarten.*  
Hill.

The Caterpillar. *Small Songs for Small Singers.* Neidlinger.

The Caterpillar. *Mother Play Songs.* Blow.

## READING

## FIRST GRADE

The Cocoons; The American Silkworm. *Nelson's First Science Reader.*

The Worms. *Finger Play Reader, Part 1.* Davis and Julien.

The Caterpillar. *Aldine First Reader.* Spaulding and Bryce.

A Cocoon; The Moth; The Grub and the Caterpillar. *Nature and History Stories.* Hicks.

## SECOND AND THIRD GRADES

The Cocoon; The Caterpillar. *Nelson's Second Science Reader.*

The Butterfly and the Caterpillar. *Child Classics Second Reader.*  
Alexander.

The Caterpillar. *The Summers Second Reader.*

The Caterpillar. *Aldine Second Reader.*

The Silkworm and His Work. *Carroll and Brooks' Third Reader.*

Silk Fairies. *Victor in Buzzland.* Bell.

Mary and the Caterpillar. *The Jones Third Reader.*

The Life Story of a Butterfly. *Wade and Sylvester's Third Reader*

### A RIDDLE

I CREEP on the ground and the children say:

“You ugly old thing,” and push me away.

I lie in my bed and the children say:

“The fellow is dead; we'll throw him away.”

At last I awake, and the children try

To make me stay as I rise and fly.

—*Selected.*

### THE CATERPILLAR

WHEN the little caterpillar

    Found his furry coat too tight,

Then a snug cocoon he made him,

    Spun of silk so soft and light—

Rolled himself away within it,

    Slept there day and night.

—*Selected.*

### IN THE HEART OF THE TREE

THERE was once a magnificent oak tree—tall and beautiful and strong. The winds tried to blow it down, but the more they strained its tough fibers, the stouter they grew to hold the great tree up.

The sun beat fiercely down upon it, and did his best to burn it up; but though its leaves withered every autumn, they came out fresh and green every spring.

The frost tried to enter the crevices and split the tree from top to bottom, but all it could do was to make its bark rough and rugged.

Snows tried to bury it, rain tried to drown it, the ground tried to starve its roots, other trees tried to crowd it out, but still the grand old oak stood there, winter and summer, and defied all its enemies.

But at last, one unlucky day, a little worm crept into the heart of the tree. It laid its eggs there and died. Soon there were a dozen worms, and more. They ate a little way into the tree, laid their eggs, and died. These hatched, then there were hundreds, and these all ate a little way into the tree, and laid their eggs, and died. So it went on, until the heart of the tree was eaten up and it was hardly anything but a hollow trunk.

Then the branches fell off, one by one. Then the roots dried up. Then the few leaves withered, and none came to take their places. Then the frost

got in, and the ice split the great trunk open. And at last the wind blew the tall tree over and it rolled to pieces among its own dead leaves.

So the greatest enemy of the oak tree was not the wind, or the rain, or the frost, or the sun, or the soil, but the little worm that it took into its heart, and made a part of itself.

—AMOS R. WELLS in "*Three Years With the Children.*"

## The Grasshopper

 EAD the pupils to observe the grasshopper, out-of-doors and in captivity. Question them as to the habits and actions of this insect. What can grasshoppers do? How far can they jump? With what do they jump? Are they easily caught? Are the legs of the grasshopper all of the same size? Which are the larger? Can a grasshopper see? Can one see its eyes? Can a grasshopper fly? With what does it fly? How many wings has a grasshopper? Are all the wings of the same size? Can a grasshopper sing or make any kind of a noise?

Explain that there is a thin piece of skin like a drum-head in each wing. When the wings are moved, this skin vibrates and makes the sound which we hear. Notice how the wings fold together. Note the color of the insect—how it protects him because he lives in the green grass. How is the body divided? Point out the head, the chest, and the abdomen.

What does a grasshopper eat? Watch one eat and see how it moves its mouth parts. What is the use of the two feelers on the head? These are called antennæ. Watch a grasshopper breathe. By careful looking you will see some little holes along the sides of the body, which are called spiracles, and it is through them that the grasshopper breathes. He does not breathe in the same way that we do. Do the grasshoppers migrate with the birds? What becomes of them in the winter?

The crickets, the grasshoppers, and the katydids, as well as the beetles, are killed by the frost. Before dying, however, they hide eggs in the ground or in the bark of trees, and these hatch out in the warm days of spring. The larvæ, when hatched, are very small. They change their skin a number of times, but at the end of six weeks the change is complete. Grasshoppers are injurious insects; they are the enemies of the farmer. But children should not be permitted to torture them.

## The Cricket

OME and habits. Color. Manner of moving about. Number of legs. Song, and how males produce it. Feelers and their use. Food. Not ordinarily a harmful insect. Fond of warmth and often seeks refuge from the cold beneath the hearthstone and elsewhere in houses. Killed by frost in autumn. Lays its eggs on the ground or in trees, before dying.

### HAND EXPRESSION

Make shadow pictures, or paintings or drawings of caterpillars and cocoons.

Make drawings of or paint grasshoppers and crickets.

### BODY EXPRESSION

The Cricket; The Sea Gull. *Plays and Games.* Parsons.

Dramatize songs and fables about insects.

In the rest period, let the pupils imitate the movements of the grasshopper and hop about the room.

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Mrs. Grasshopper Gay. *Merry Animal Tales.* Bigham.

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The Slug Fly and the Grasshopper. *Short Stories of Our Shy Neighbors.* Kelly.

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The Cricket School. *Among the Meadow People.*

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The Cricket and the Poet. *For the Children's Hour.* Bailey and Lewis.

The Grasshopper. *Nature in Verse.* Lovejoy.

The Grasshopper and Cricket. Leigh Hunt.

The Cricket. Cowper. *Nature in Verse.* Lovejoy.

## SONGS

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Grasshopper Green. *Songs and Games for Little Ones.* Walker and Jenks.

Game of Tag. *Child's Song Book.* Howliston.

Little Black Crickets. *Cat-Tails and Other Tales.* Howliston.

Grasshopper's Croquet. *Gems of Song.* Hanson.

Grasshopper Green. *Lilts and Lyrics.* Riley and Gaynor.

## READING

### FIRST GRADE

The Grasshopper. *Nelson's First Science Reader.*

The Grasshopper. *Nature and History Stories.* Hicks.

The Ant and the Grasshopper. *Work That Is Play.* Gardner.

### SECOND AND THIRD GRADES

The Grasshopper. *Nelson's Second Science Reader.*

Mrs. Grasshopper Gay. *Wide Awake Second Reader.* Murray.

The Ant and the Grasshopper. *Silver and Burdett Second Reader.*

The Acrobat. *Victor in Buzzland.* Bell.

The Singer and the Cricket. *The Summers Second Reader.*

The Boy and the Cricket. *Silver and Burdett Third Reader.*

## THE GULLS OF SALT LAKE

YEARS and years ago, a little company of people set out, across the plains in big covered wagons, crossed the Rocky Mountains, and after many weary months of travel settled in a desert valley, on the shores of a great salt lake. The food they had brought with them was soon used up, and the people began to try to raise crops. They moistened the dry land with streams of water from the mountains, and planted corn and grain and vegetables. Every one helped, and every one watched with anxious eyes for the sprouting.

In good time the seeds sprouted, and the dry, brown earth was covered with a carpet of green. From day to day the little shoots grew and flourished, till they were all well above the ground.

Then a terrible thing happened. One day the men who were watering

the crops saw a great number of crickets swarming over the ground along the edge of the gardens nearest the mountains. They were hopping from the barren places into the young green crops, and as they settled down they ate the tiny shoots and leaves. More came, and more, and as they came they spread out till they covered a big corner of the grain-field. And still more and more came, till it was like an army of black, hopping, crawling crickets, streaming down the side of the mountain to kill the crops.

The men tried to kill the insects by beating the ground, but the numbers were so great that it was impossible. Then they ran and told the news and all the village came to help. The people started fires; they dug trenches and filled them with water; they ran wildly about in the fields, killing all the crickets they could kill. But while they fought in one place new armies of crickets marched down the mountainsides and attacked the fields in other places. And at last the people were in despair, for they saw starvation and death coming.

A few knelt to pray. Others gathered round and joined them, weeping. More left their useless struggles and knelt beside their neighbors. At last nearly all the people were kneeling on the desolate fields, praying for deliverance from the plague of crickets.

Suddenly, from far off in the direction of the great salt lake, came the sound of flapping wings. It grew louder. Some of the people looked up, startled. They saw, like a white cloud rising from the lake, a flock of sea-gulls flying toward them. Snow-white in the sun, with great wings beating the air, in hundreds and hundreds they came.

"Gulls! gulls!" was the cry. "What does it mean?"

The gulls flew overhead, uttering whimpering cries, and then they settled down over the green fields.

"Oh! woe! woe!" cried the people. "The gulls are eating what the crickets have left! They will strip root and branch!"

But all at once some one called out, "No, no! See! they are eating the crickets! They are eating only the crickets!"

It was true. The gulls devoured the crickets by the score, by the hundreds, by the swarm. They ate until they could eat no more and then they flew heavily back to the lake, only to come again next day with new appetite. And when at last they finished, they had cleared the fields of the cricket army and the crops were saved for the people.

A monument has been erected in Salt Lake City in memory of the gulls that saved the crops from destruction by the cricket plague, and to this day the little children of the city are taught to love the seagulls. When they learn drawing and weaving in the schools their first design is often a picture of a cricket and a gull.

—*Adapted.*

Show a copy of "The Sea Gulls," by Matthaei—a colored Rhine Print.

## OLD DAME HICKET

OLD Dame Hicket  
 Had a wonderful cricket  
 That lived in a hole by the fender,  
 And when he came out  
 He would dance all about  
 On his hind legs so tall and so  
 slender.

This pleased the old dame,  
 So she gave him a name,  
 Little Peter it was, you must know;  
 And she fed him with crumbs  
 'Twixt her fingers and thumbs,  
 Then into his hole he would go.

—*Selected*

## THE SONG OF THE CRICKETS

UNDER the grass, in the bright summer weather,  
 We little crickets live gayly together;  
 When the moon shines, and the dew brightly glistens,  
 All the night long you may hear if you listen—  
 “Cheep! cheep! cheep!”  
 We are the crickets that sing you to sleep.

We have no houses to store up our treasure;  
 Gay little minstrels, we live but for pleasure;  
 What shall we do when the summer is over?  
 When the keen frost nips the meadows of clover?  
 “Cheep! cheep! cheep!”  
 Under the hearthstone for shelter we creep.

—EMILY HUNTINGTON MILLER

## THE CRICKET

LITTLE inmate, full of mirth,  
 Chirping on my kitchen hearth,  
 Wheresoe'er be thy abode,  
 Always harbinger of good:  
 Pay we for thy warm retreat  
 With a song more soft and sweet;  
 In return thou shalt receive  
 Such a strain as I can give.

\* \* \* \*

Though in voice and shape they be  
 Formed as if akin to thee,  
 Thou surpassest happier far,  
 Happiest grasshoppers that are;  
 Theirs is but a summer song,  
 Thine endures the winter long,  
 Unimpaired, and shrill and clear,  
 Melody throughout the year.

—WILLIAM COWPER, *from the Latin of Vincent Bourne.*



## Farm Life

 N OCTOBER we enter into the farmer's life and work, and through talks, stories, games, and songs try to make visible the "chain of conditions and relations by which all life is bound together."

Lead the pupils to see the dependence of all people and many animals on the farmer for food. The farmer plants seed and works hard to make things grow, in order that we may have food. We depend upon him for both vegetable and animal food. The autumn is his harvest time: the fruit of his labor must then be gathered, and stored away out of reach of the frost, the ice, the snow, and the rain of winter or late autumn.

Make clear to the child the connection between his own daily life and the farm. Trace the history of a loaf of bread—the work of the farmer in plowing, harrowing, sowing, harvesting, storing in the granary or mill, grinding, and baking. In the same way tell the story of meat, fowl, milk, butter, cheese, and other farm products. The work of the farmer is the same as that of the gardener, except that the farmer's work includes the use and care of domestic animals and appeals to a wider market than the latter.

A real or imaginary trip may be made into the country to a farm, or a market garden or dairy farm on the outskirts of the city or town. Some children are, through summer or holiday visits, familiar with farm life, and will be able to describe it in class. But the average city child, who has had only occasional glimpses of country life, or has not seen it at all, has little to

help him to a knowledge of the farm, the field, the meadow, the orchard, or the barnyard, or of many of the domestic animals, insects, and field or wild flowers.

If the trip must be an imaginary one, divide it into four parts, devoting one to a study of fruits in the farmer's orchard and his vineyard; another to grains in the fields and the granaries; a third to vegetables in the farmer's garden, and a fourth to the barnyard and the dairy products.

Later, imaginary journeys may be made to cattle ranches; to coffee, sugar, and cotton plantations; and to nurseries and fruit farms where tropical fruits are grown. With city children, systematic lessons of this kind are necessary; without these they will lack elementary ideas in agriculture and commerce.

### A JOURNEY TO THE FARM

How we reach the farm—by trolley, steam-cars, boat, or carriage.

Direction in which we go. Distance.

Time required for the journey. Fare.

Preparation: Clothing for the trip (plain and serviceable). Shoes stout, for walking.

Describe the journey. Through what kind of country do we pass? What flowers are still in bloom? What trees are to be seen from the car windows? What crops are in the fields, un-gathered? What grain is being harvested? (In some places buckwheat.) What fruit is hanging on the trees?

## The Farm

HE farm is divided into fields, pastures, meadows, woodlands or lots, groves, orchards, gardens, and stockyards, a barnyard, and ponds for stock and poultry. The parts of the farm are divided or separated by fences, hedges, walls, ditches, streams, or roads. Describe each of these and state its use.

Not every farm has so many parts. Some farms are devoted entirely to gardening or the raising of vegetables and berries; these are called truck farms or market gardens. Some farmers raise nothing but grain; others grow fruit only; others raise only stock or do dairy farming. But many farmers have gar-

dens, orchards, grain-fields, pasture lands, stockyards, poultry yards and dairies all on one farm. They sometimes raise enough fruit, vegetables, grain, poultry, and stock to furnish their own families and to sell to others, too.



## The Vegetable Garden

**H**E farmer is now harvesting and storing the last vegetables remaining in the garden. What are these? When are cabbages and turnips gathered? Have the pupils tell of the vegetables to be gathered, dug, pulled, picked, and stored in cellars, pits, bins, trenches, etc.; also of those that have been harvested.

*Potatoes:* The potato plant is dug up and the potatoes shaken from it. The potatoes are thrown into piles, then sorted according to size, and carried to the cellar, where they are stored in bins. Some farmers store their potatoes in pits dug in the ground and cover them with straw and earth. Some potatoes are carried to market, while the very small ones are fed to the pigs. Potatoes must be kept cool and in a dark place. What would happen if they were left uncovered in the field? Why is straw used for covering them? Why must we not allow potatoes to freeze? (The taste is injured, they become soft and unfit for the table.) Why are vegetables kept in the cellar in winter? When is the cellar warmer than the house? when cooler?

*Onions:* What about the onion harvest? Onions are pulled and left in the field to dry. They are then turned and when they have dried the tops are cut off. They are packed on shelves in order that the air may circulate among them, for they must be kept dry. They are stored in the house or some other place where they will not freeze.

*Turnips:* These are pulled and dried, and after the tops and rootlets have been cut off, stored in cellars.

*Carrots:* The plants are dug up and dried, the tops are cut off, and the carrots are stored in cellars. Carrots must be kept moist.

*Beets:* The plants are dug up, the tops are twisted off, and the beets are stored in cellars.

*Parsnips:* Sometimes the plants are dug, the tops are cut off, and the roots are buried in the earth or packed in sand. Parsnips may be kept in the ground all winter. They are not good until after frost.

*Cabbages:* The plants are pulled, and stored in different ways—sometimes buried in the earth, sometimes piled in the field and covered with hay, sometimes hung up by the roots, head down, where they will be protected from the frost. They are left in the garden until just before a heavy frost is expected.

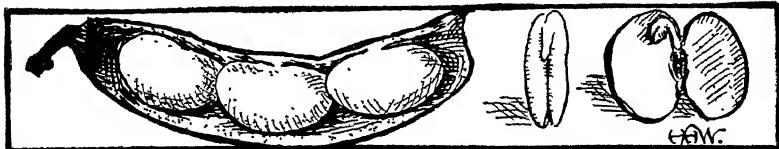
*Celery* is sometimes brought into the cellar and packed in boxes of earth so that only the tops of the leaves show. Sometimes it is placed in a deep trench, dug in the garden or field, and banked up with earth and boards. It is dug just before the ground freezes.

*Pumpkins* are gathered just before frost, and piled in a barn or storehouse or a dry cellar.

Let the pupils make a list of the garden products growing in their vicinity, and tell how their mothers have prepared these for winter use by canning, drying, and preserving in various ways. Let them experiment for themselves.

*Beans:* Examine and describe the plants. May be vines or bushes; branching; stems thick and sturdy. Leaves triple, growing alternately. Flowers white, or black and white, in garden bean; the flowering bean or scarlet runner has red blossoms. Pods long, narrow, thick, and leathery. Seeds hard and dry when ripe, and white, black, brown, blue, or red in color. Varieties—bush beans and pole beans.

Some varieties grow to a height of from one to two feet. These are called dwarf beans. Great fields of them are grown to



supply the market. The pole-bean vines must be supplied with poles. For this reason they are not cultivated in fields in such quantities as the other varieties. The lima bean is larger than the common garden variety.

Bean pods, while green and tender, are used for food. The ends of the pod are removed, together with a tough string along the edges, before the bean is cooked. These are called "string beans." Sometimes these are canned in the home or at the canning factory.

When the beans are ripe, the pods turn yellow and crack open. When the beans are hard and dry, they are harvested. They are shelled by hand or threshed from the pods, and are then ready for market. The bean seeds are used for food—baked, boiled, or in soups.

#### EDIBLE LEAVES

Some plants store up nourishment in their leaves, and these are used for food instead of the seeds. Name edible leaves—lettuce, spinach, mustard, dock, dandelion, watercress, cabbage, tea. Show specimens of as many as possible. Describe. Tell of their planting and cultivation. Which of these may be found in the garden in October? Which may be kept during the winter? How are they stored and marketed? how prepared for the table? Which of these leaf foods is the most valuable? Which one is not found in our gardens, but must be sent for across the sea? Which vegetable has a head, but no eyes?

*The Cabbage:* Leaf round, thick, fleshy, large-veined. Leaves clasp stalk and wrap about one another, forming solid "head." (Cut a head of cabbage and show the leaf arrangement.) Some cabbages "head" early and are eaten in summer; others ripen late and are not gathered until time for frost or afterward. Winter cabbage pulled or cut from root and stored in dark cellars for winter use. Price of heads.

The cabbage does not bear blossoms or seeds the first year. If seed is desired, the best heads are taken up in the autumn and put away in a cool, dark place until spring. These are then set out—or at least the stumps are, for the heads are not necessary—and tall stalks spring up from the stumps. These stalks produce a yellow blossom and, later, pods containing small round seeds.

When cabbage plants are desired, the gardener sows the seed

early in the spring, in a hotbed. When the plants are four or five inches high, they are transplanted to the garden or the field. They are set out about a foot and a half apart, in rows. Before the last of October the cabbages are usually all gathered in and stored away, or taken to market.

#### EDIBLE STALKS OR STEMS

Some plants store their nourishment in their stalks or stems, and the latter are used for food. Name edible stalks or stems—*asparagus, rhubarb, celery, onions, garlic, and potatoes*. Onions and garlic are bulbs. Potatoes are tubers. But potatoes and onions are also underground stems, though they seem like roots.

Which of these are found in the garden at present? Which come earliest? Which mature latest? Which may be kept during the winter? How? Where? How are they marketed? Which is the most valuable? Which of these has an eye, but no head?

*Celery:* Stalk thick, white, or green. Taste, smell, brittleness. All the leaflets at the end go to make one leaf. How the gardener makes stalks brittle. Explain bleaching—how it affects color; how sunlight makes tops green, and darkness turns them white. Difference in taste and texture (toughness) between green end and white end of stalk.

Uses of celery as food and medicine. How and where cultivated, harvested, sold. Price of a bunch. At the conclusion of the lesson, allow the pupils to eat their celery stalks.

#### EDIBLE ROOTS

Roots of plants considered. Their use to the plant; to man. Kinds of roots—fleshy, branching, and thread. Forms of fleshy roots, as seen in the beet, the turnip, the parsnip, the carrot, the radish.

*Conversation:* You have told me that the plant gives us its seeds, leaves, and stems for food. Does it give us anything more? Let us think for a minute of the parts of a plant. Name them. What is the part of the plant that holds it fast in the ground and keeps the wind from blowing it away? (Root.) What else does the root do? (Gathers juices from the soil and food from the air for the growing plant.) How does it gather juices? (Explain about the mouths of roots.)

To make flowers, fruits, and seeds, plants need a great deal

of strength. Some plants do not get enough strength the first year to blossom. It takes trees many years to get enough strength to make fruit. But they are storing food away every summer. Some trees and plants blossom early in the spring before they have time to get much food or nourishment from the ground. Where was food stored away for them?

Show roots of a tree and enlarged buds and stems. These are the storehouses of the early blossoms. Every tree and every plant has its storehouse.

What is the most important part of a plant? What would happen if you cut off the root of a plant? Would the plant die if you cut off the flowers? the leaves? the stalk?

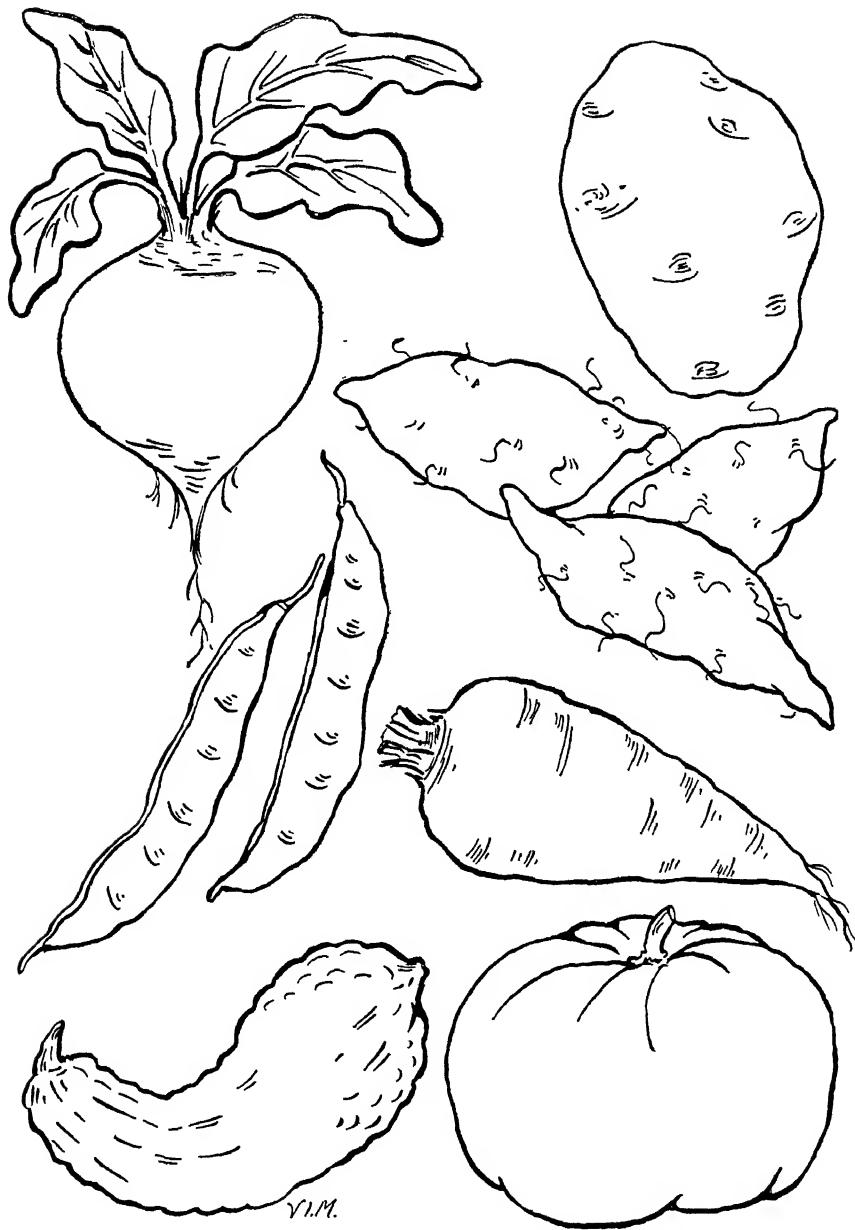
Are all roots shaped alike? How are they different? (Threadlike or fibrous and fleshy. Show specimens of fleshy roots—as turnip, parsnip, beet, carrot, radish.) Where have these roots been storing up food? Why so much? Is the food they store away of any use except to plants? Of what use to us? to animals?

What roots do you know of that are used for food? What roots in your garden are good to eat? What roots did you have for dinner to-day? What roots are stored away in the cellar to use this winter?

Describe fleshy edible roots—beets, carrots, turnips, parsnips, and sweet potatoes. Explain how nourishment for the next year's growth is stored in fleshy roots. Difference in shape. Note the type forms they resemble. Which ones are to be found in the garden now? Show bulbs. They have no roots; how will they grow? Where have they stored away food? (Thickened stems.) Show potato. It seems to have no roots. Where is its food stored away? What part will grow?

Which roots are the most useful? Which ones are relished by the barnyard animals? How are these food roots prepared for the table? how marketed? Vegetables with fleshy roots are sold by the bunch, the pound, the pint, the quart, the peck, the bushel, or the barrel.

*Beets:* Show specimens of the red or blood beets and of the white or yellow. Have the pupils note the following points and give any additional information possible. Grown where? In fields and gardens. How cultivated? Seeds are planted early in spring; sprout and grow quickly. Some varieties ready for table in July.



### VEGETABLES

NOTE:—Mimeograph the above and give it to the smallest pupils to be cut out and colored.

Leaves large, oblong. Leaf stalks long, springing directly from fleshy roots. Leaves have red stalks and veins if roots are red; leaves green when roots are white.

Roots differ in shape, size, color, and sweetness. Sometimes almost round, sometimes spindle-shaped. Some beets a rich red, some white or yellow. Beets store up nourishment in their roots the first season, but do not produce blossoms or seeds until the second. This nourishment is stored in rings, of varying colors. These may be shown by boiling a beet and separating them. One ring will be dark and the next light. Slice the beet across and show these.

**Flowers.** If the beet is set out the second season it will send up tall, branching stalks bearing greenish flowers in spiked clusters, which produce seeds.

**Use.** Leaves used as food in spring; sold in market as "beet greens." Some beets raised by gardeners entirely for their leaves. Roots also used for table when cooked. Often made into a pickle. Some varieties of beets are so sweet that sugar is made from them. The juice is pressed out and boiled down until it sugars. This sugar beet is white. Some farmers and gardeners raise nothing but beets and sell the whole crop at a near-by factory to be made into sugar.

### RUNNING VINES

What vegetables grow on vines? (Pumpkins, squashes, cucumbers, muskmelons, watermelons.) How many of these are annual plants—that is, bear flowers, fruit, and seed the first season of their growth? Do any of them live through the winter, in the garden? How do the vines grow—upward like the bean? Why not? Would it be easy for the plant to hold up several heavy seeds like melons and pumpkins?

Which of these vegetables can be kept through the winter? How? What is done at the factory with cucumbers, squashes, and pumpkins?

*The Pumpkin:* Family. Belongs to the gourd family, as does the squash, the cucumber, the watermelon and the muskmelon.

**Soil.** Grows in almost any fertile soil. Often planted in cornfields between the stalks of corn. Thus one field produces two crops. Pumpkins do not need much sun and for this reason they are planted with corn.

Leaf large, coarse, rough, and heart-shaped.

Flowers large and yellow.

Stem rough, hollow, strong, with hairy prickles; few branches, has tendrils; lies on ground. Use of tendrils and prickles.

Fruit almost globe-shaped; surface smooth, glossy, ribbed, leathery. Flesh yellow, smooth and solid; cavity filled with stringy pulp and seeds; rind tough and deeply furrowed, protects fruit until ripe. Fruit ripens in October.

Seeds. How arranged. How attached to walls. How protected. Color and texture of coats; meat inside. Find germ. Taste meat. Part of pumpkin eaten. Cut pieces of the flesh; taste.

Uses. Used in pies and also as food for cattle, as it improves milk. Pumpkin is sometimes dried; sometimes canned. Experiment with drying. Cut up strips and dry in sun.

Visit a canning factory, if there is one in the vicinity, and tell how pumpkin is canned. Show cans of pumpkin.

Show the pupils how to make a jack-o'-lantern.

Tell how a pumpkin was turned into a coach for Cinderella by her fairy godmother.

*The Tomato:* An example of fleshy fruit; a large berry. Where grown—on plant or tree? How planted and cultivated? Seeds usually planted in hotbed in early spring and transplanted to garden.

Leaves deeply indented.

Blossoms small; yellow; grow in clusters. When the petals drop, a small berry is left on the stem. When the berries ripen they turn red. The weight of the berries makes it necessary for some of the plants to be tied to stakes or frames.

Fruit—form, color, surface; parts—skin, pulp, seeds. Color, surface, thickness of skin. Pulp juicy or dry. Number and shape of seeds. How seeds are attached.

Use. How prepared and preserved.

Enemies of the tomato plant. Show tomato worm. Secure cocoon.

Tell the “Tomato Story” by Hopkins.

*Grapes:* Where grown. Appearance of vine and vineyard. Appearance of fruit. Shape spheroid; number and arrangement on bunch. Color, surface, and use of skin. Pulp fibrous, juicy. How seeds are fastened. Use of fruit. Wine press.

Tell the story of the “Fox and the Grapes.”

## PICTURE STUDY

In Autumn; Potato Gatherers. Laugee.

The Potato Harvest. Millet.

The Angelus. Millet.

The Weeders. Breton.

The Melon Eaters. Murillo.

## SENSE-TRAINING

### TOUCH

Form the children into a ring. Choose a child who will play the part of the market man and give him a basket filled with vegetables. With this in his hand he walks around the outside of the ring and touches one of the children, who immediately puts his hand behind him. Into the hand the market man drops one of the vegetables, which the recipient describes without looking.

Sing:

The market man has come to town,  
Come to town, come to town;  
And he is wandering up and down,  
    All up and down the streets.  
Oh, *what* has the market man for you?  
Quick, hold your hand behind you, do!  
Touch it and tell what he brought you,  
The market man who has a gift  
    For every child he greets.

—Adapted from "Timely Games and Songs," by CLARA S. REED.

### SIGHT AND TOUCH

The foregoing exercise may lead to another game: As the pupils name the different vegetables, arrange them upon the floor in the middle of the ring. When all have been placed on the floor have one child hide his eyes; another take away one of the vegetables, while the rest sing:

Now tell, little playmate,  
What has gone from our ring;  
And if you guess rightly  
    We will clap as we sing.

If the guesser is right, see if he can tell the color and describe in a general way the shape of the vegetable that was hidden.

## HAND EXPRESSION

## CUTTING, DRAWING, AND PAINTING

Cut out and color hectographed outlines of vegetables. Paste little supports to the backs, so that they will stand. Cardboard outline patterns of vegetables may be used in place of hectographed outlines.

Cut vegetables from colored paper. Mount and paint in with water-colors or crayola the background or natural accompaniment of grass, leaves, vine, or plant.

Cut from a seed catalogue pictures of vegetables. Paste them in blank-book or upon sheets of drawing-paper to be made into a *Vegetable Book*. The drawings and water-color work may also be bound in this book.

Cardboard patterns may be used for tracing outlines for sewing-cards. Prick holes about one-fourth of an inch apart.

Cut pumpkins from colored paper and mount them to make a border around the room. If the pupils wish to, let them add, the day before Hallowe'en, nose, mouth and eyes of white paper.

Draw or paint the pumpkin with its vine.

Draw, paint, or cut the farm wagon, loaded with pumpkins.

Illustrate the story of Cinderella.

Make designs with pumpkin seeds.

Draw or paint the vegetables found in the garden or market-place—a bunch of red radishes with its leaves, or a cucumber, a squash, a beet, a parsnip, a tomato, a carrot, a turnip, a bunch of celery, or a cabbage.

↙ A Panorama or group-work picture will be enjoyed at the close of the work relating to the visit to the farm. The panorama may extend around the room and include all the available blackboard space. The teacher may divide the board into sections by chalk lines, and at the top of each section write the name of the subject to be illustrated and the name of the pupil who is to draw this part of the farm-life picture. One pupil may draw a wheat- or a grain-field; another a cornfield with pumpkins growing between the rows of corn; another the orchard; another the garden; others the farmhouse, the buildings, the barns, the barnyard, the pigpen, the duck pond, the poultry yard, the windmill. Use white or colored crayon and when all is finished erase dividing lines.

**MAKING AND MODELING**

Make and dress potato dolls. Select a doll-shaped potato. With ink or pencil, make eyes, nose, mouth, and hair. Insert sticks for limbs. Dress with tissue paper or cloth and pins.

Make peanut dolls.

Model vegetables.

Build or cut and paste bins and boxes in which to store winter vegetables.

*Bushel Basket:* Take a five-inch square of paper. Cut into eight strips. Place one strip above the other, making four separate crosses. Paste. Mount one cross on another, making two stars of eight points each. Now mount one star upon the other, and you will have sixteen points. Take two more strips the same size as the other. Paste them together, forming a large ring for the top of the basket. Place paste on the inside of the ring. Turn over and press the ends carefully against the ring. Paste two short, narrow strips on opposite sides for handles.

**THE SAND-TABLE**

The work and life of the farmer may be shown on the sand-table, and interesting and instructive scenes be represented. The table may be divided into fields and enclosed by fences of wire, sticks, toothpicks, twigs, or pebbles, or low walls of blocks or clay bricks to represent stone; or a fence may be made of slats or splints torn from berry boxes and glued together.

Model clay cylinders and use them for fence posts. While the clay is soft, punch holes in the posts for sticks or wire. Make bricks of clay for the walls.

Begin with the farmhouse, around which center the home activities. To this add, from day to day, barns, cowsheds, pens for the sheep and the pigs, houses for the poultry, hives for the bees, and then gardens, fields, and orchards.

The barnyard may be shown near the house, with the barn and the buildings grouped about it. Fields, ripened and ready for the harvest, may be arranged with pieces of grain or grasses. Each day a new part of this miniature farm may be worked out. If the house is too difficult for some of the pupils to cut and fold, outline houses, adding standards for holding them erect.

Toy wagons, wheelbarrows, carts, and farm implements may be arranged in the barnyard sheds. Fasten the wheels of the wagons with pins so that they can roll.

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 About My Garden. *When Little Boys Sing.* Carpenter.

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## READING

### FIRST GRADE

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 Go and Come. *Wide Awake First Reader.* Murray.  
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 A School Garden. *New Education Third Reader.* Demarest and Van Sickle.  
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 Rollo's Garden. *Gordon Third Reader.*  
 A Friend in the Garden. *Gordon Third Reader.*  
 A Strange Use for Pumpkins. *Gordon Third Reader.*

## THE STORY OF A TURNIP

ONE day a poor workingman found a very large turnip in his garden. "I will carry it to the king," said he, "and offer it to him as a gift. He is always pleased when we have good crops in our gardens and fields." So he carried the turnip to the castle. The king took it and admired its great size and beauty. Then, after saying some kind words to the poor man, he gave him three gold pieces.

Now there was a farmer living near the castle who was very rich, and who was always wishing to be richer. He heard about the kindness the king had shown to the poor workingman, and about the money which he had given him. "I have a big calf," said he, "the largest and finest calf in this country. I will take it to the king and offer it as a free gift. If he gave three gold pieces for a turnip, how much more will he give for so beautiful a calf!"

So he tied a rope around the calf's neck and led it to the castle. "O king," he said, "here is a calf which I have fed and brought up with great care, so that I might show my love for you by offering you a gift. I pray that you will take it with my best wishes."

But the king understood what was in the mind of the farmer, and he said that he did not want a calf. The man begged very hard that he would take the gift. He would never be happy, he said, if he should have to take the calf back home.

"Very well," said the wise king; "since you wish me to do so, I will take it. And that you may know how well I think of you, I will give you a present which cost me at least three times as much as your calf is worth." Saying these words, he gave the farmer the big turnip which had led to this gift-making. And the farmer, as he went sadly home, thought to himself that, for one time in his life, he had done a very foolish thing.

—Selected.

## THE PUMPKIN

OH, FRUIT loved of boyhood! the old days recalling,  
When wood-grapes were purpling and brown nuts were falling!  
When wild, ugly faces we carved in its skin,  
Glaring out through the dark with a candle within!  
When we laughed round the corn-heap, with hearts all in tune,  
Our chair a broad pumpkin,—our lantern the moon,  
Telling tales of the fairy who traveled like steam,  
In a pumpkin-shell coach, with two rats for her team!

—JOHN G. WHITTIER.

## PHONICS

## SOUND GAMES

## I

In the phonic games this week, aim to train the tongue as well as the ear. Try to improve the enunciation. Let the children themselves pronounce words slowly (phonetically).

The teacher says: "All say p-e-n, with me." Then, "Who can say it alone?—John may say b-o-x.—Kate may say b-oo-k."

With the teacher and without, in concert and individually, let the children separate words into their elementary sounds.

## II

Let a pupil "play teacher," standing before the class and sounding words for others to pronounce; as, "I like c-a-k-e. What do I like?"

## III

Pay particular attention to the final consonants of the words given for pronunciation. Select the name of a pupil and say, slowly and distinctly, "Will you please bring me the pointer, K-a-t-e?—Will you open the door, J-a-c-k?" Use as many of the pupils' names as possible. Sound out the names of two or more children who obey commands in correct order.

## IV

In the nature work, lead the pupils to listen for, recognize, and reproduce sounds heard, as the hum of the insects, the calls of the birds and animals, and the sounds made by objects in motion. Many of the sounds of the letters may be likened to those heard in nature or in the routine of daily life; as,—

*a*—the lamb's cry.

*b*—the sound of water flowing over pebbles, or from a bottle.

*c*—the sound made in gargling the throat.

*d*—the sound made by the dove.

*f*—the sound made by an angry cat.

*g* (hard)—the sound made by the frog.

- h*—the panting sound of the tired dog.  
*i*—the Indian's war cry.  
*ē*—the mouse's squeak, or the squeal of the pig.  
*ū*—the grunt of the Indian.  
*l*—the sound made by the telegraph pole.  
*m*—the low of the cow.  
*n*—the sound made by the calf.  
*p*—the sound of the steamboat.  
*r*—the cross dog's growl.  
*t*—the sound of the watch in ticking.  
*s*—the hissing sound of the snake.  
*w*—the wind sound.  
*z*—the sound of the bee.  
*v*—the beetle sound.  
*y*—the sound made by the spinning-wheel in motion.  
*sh*—the hushing sound.  
*ch*—the engine sound.  
*th*—the sound made by the mill-wheel in motion.  
*th*—the hissing goose sound.  
*sp*—the sound made by the robin.  
*ng*—the sound of the bell.

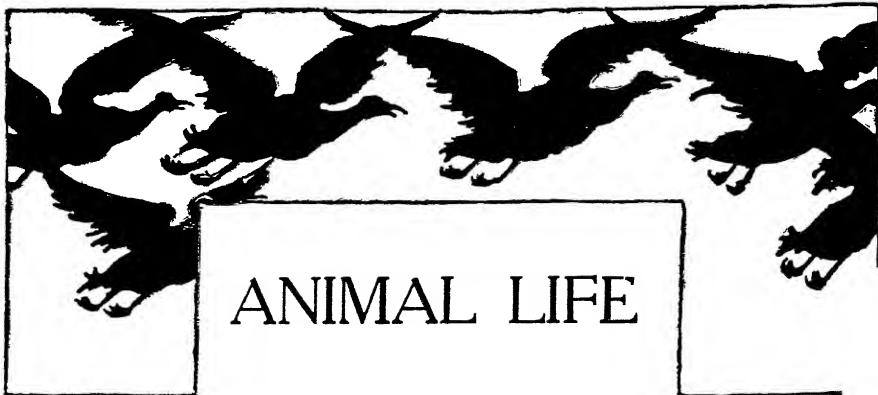
## V

Have the pupils touch objects or other pupils whose names begin with a certain sound (giving that sound while so doing); as, *d* in *dove*—*Dave*.

Carry out the same plan with final consonants; as,—“Give me a word that ends with the tick-sound *t*.”

## OCTOBER

’Tis a banner of gold and scarlet  
 October flings to the breeze,  
 And none other of all the twelve months  
     Can boast such colors as these.  
 For the trees that through all the summer  
     Have been dressed in the darkest green,  
 Now hanging with red and yellow  
     In most gorgeous gowns are seen.



## Migration of Birds

**Q**UESTION the pupils as to the birds that have "taken wing." Do we see as many birds now as we saw in August and September? Where have they gone?

When did they go? Autumn is the time when most birds go South. They go about the same time every year. Why? Some of the birds prefer insects for food, and some seeds. When the insects go what do the birds do for food?

When the insects are dead or hidden and the seeds covered with snow, what do the birds do? Why do they go South? The birds have built their nests and raised their families. The young birds have learned to fly and to procure their own food. When food becomes scarce they journey to the South, where they can find food they like.

What is the meaning of *migration*? Why do birds come and go at certain times every year? How do they know when it is time? Who tells them in which direction to go? How do they prepare for the trip? They put on new and warmer coats of feathers. Some of them change clothes in August. Many get new coats after their young ones are grown and before they go South. They stop their singing and hide away at this time. The new coat is not always like the old. It takes some time to grow a new coat. The bird cannot drop all his old feathers at once, as that would leave him entirely unprotected. He changes his dress two or three feathers at a time. The change is called *moultting*.

Do the birds fly alone or in pairs or flocks? Do they travel by day or by night? Do they stop in their journey? Sometimes

the birds fly by day and sometimes they fly by night. They like to travel on warm moonlight nights. Sometimes they travel both day and night, without resting. Sometimes they stop to eat, as do passengers on trains, at certain stations. The birds sometimes sing as they fly. When the weather is bad they hide in warm evergreen trees. When spring comes the birds return North. Often they go back to the old nesting-place and sometimes they use the old nest.

What birds are still here? Are they the seed- or the insect-eaters? What are the birds doing now? Do they sing? If the day is sunny and warm some of the birds sing. The birds are quiet on cold days. In the later summer and autumn the birds go visiting and flock together in great companies. This is their resting time, and they need a rest to prepare for the long, hard journey southward, that begins when their favorite food grows scarce.

### RELATED PICTURES

Arrange on the picture screen colored pictures of birds native to your locality. Have the pupils familiarize themselves with the names and appearance of these birds and ask them to keep a sharp lookout, to learn how many are still to be found in the neighborhood. As they take their flight for the South have the pictures removed from the screen. If bird visitors appear in the neighborhood, on their way to the South, have the children make reports as to their appearance and try to identify them from the set of colored "Birds and Nature" pictures at the teacher's desk or in the picture drawer. The desired pictures may be ordered by number from the Teachers' Catalogue published by A. Flanagan Company. They cost 2 cents each, assorted as desired, or \$1.80 a hundred.

### HAND EXPRESSION

Cut out bird silhouettes and mount on sky-blue paper. Arrange so as to represent a flock of birds flying South, the larger ones first and those following graduated in size. Arrange for a border across the blackboard.

Show what birds are still here, using colored crayons, or colored paper.

Model birds on the wing. Roll the clay into egg-shaped lumps and pinch the side to form wings.

### BODY EXPRESSION

Flying Birds. *Plays and Games.* Parsons.

Birds Flying. *Education by Plays and Games.* Johnson.

Birds. *Graded Games and Rhythmic Exercises.* Newton.

Let the pupils imitate the flight of the birds and wild fowl. Compare wing movements of birds that sail, flutter or flap their wings, and soar. Imitate.

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Lisa and the Birds. *In the Child's World.* Poulssoen.

The Bird's Orchestra. Celia Thaxter.

King Wren. *Fairy Tales.* Grimm.

Robert of Lincoln. *Stories in Season.* George and Whitten.

### SONGS

The Wild Geese Are Flying. *Child Garden of Song.* Tomlins.

The Brown Birds Are Flying. *Songs for Little Children, Part 2.* Eleanor Smith.

Migration Song. *Song Stories for the Kindergarten.* Hill.

Farewell to the Birds. *Songs of the Child World, No. 1.* Riley and Gaynor.

The Birds' Farewell. *Songs of Sunshine.* Emerson and Clark.

The Swallow's Flight. *Thirty Songs for Children.*

### READING

#### FIRST GRADE

Feed the Birds. *Finger Play Reader, Part 1.* Davis and Julien.

#### SECOND AND THIRD GRADE

Migration of Birds. *Nelson's Second Science Reader.*

The Crane Express. *Carroll and Brooks' Second Reader.*

## ROBERT OF LINCOLN

ROBERT OF LINCOLN is going away;  
 He's packing his trunk this very day;  
 He says he knows of a sunny land  
 Where skies are bluer, the airs more bland.  
 He has heard that here wild north winds blow,  
 Bringing cold weather with blinding snow.  
 So he's packing his trunk and going to leave,  
 And naught will stay him, however we grieve,  
 Good-by, dear Robert, good-by, old fellow,  
 We shall miss your flitting, the glimpse of yellow  
 Glancing about from bush to tree;  
 But most we shall miss your minstrelsy.  
 Come back again in the laughing spring  
 And gladly we'll listen as gaily you sing.

—*Selected.*

## THE WANDERINGS OF THE BIRDS

THE autumn has come, so bare and gray,  
 The woods are brown and red,  
 The flowers all have passed away,  
 The forest leaves are dead.

The little birds at morning dawn,  
 Clothed in warm coats of feather,  
 Conclude that they away will roam  
 To seek for milder weather.

The robin gives his last sweet strain,  
 His mate, responding, follows;  
 And then away they lead the train  
 Of bluebirds, wrens and swallows.

—*Songs for Little Ones at Home.*

Now half the birds forget to sing,  
 And half of them have taken wing,  
 Before their pathway shall be lost  
 Beneath the gossamer of frost.

—FRANK DEMPSTER SHERMAN.

# DISCOVERY DAY

## Christopher Columbus

 EXPLAIN to the pupils the meaning of "Discovery Day"—the anniversary of the discovery of America. Tell the story of Columbus and see that the children understand why that great discoverer is honored and held in grateful remembrance. Suggest that we might prove our appreciation of what he did by showing a kind and hospitable spirit toward his countrymen, the Italians, who come over to make their homes among us. Explain the meaning of hospitality.

The story of Columbus's discovery of America is rich in material. It is but a step from this historic incident to the coming of the Pilgrims and the Thanksgiving season. Note the spirit of hospitality and kindness shown Columbus by the Indians—the owners of the country to which he had found his way.

The story of Columbus introduces the story of the Indians and the legend of Hiawatha.

*Materials:* Pictures and plaster cast of Columbus; scenes illustrating life in Italy and Spain; postcards from these countries showing Italian and Spanish stamps; Spanish and Italian flags; pictures of Indians; maps and a globe showing the relative positions of Italy, Spain, and America. Show also some olives brought from Italy and a bottle of olive oil.

*Conversation:* I have brought you a picture to-day, to hang on the walls of our schoolroom. It is a picture with a story to it—a wonderful story of a poor little boy who became famous. He was an Italian boy, born nearly five hundred years ago in Italy, a faraway country across the sea. Yet to-day our flag is flying to remind us of what he did. His name is honored and this day (October 12th) is remembered and celebrated with exercises in schools all over the United States. Can any one tell the name of this boy? What did he do? Who can find on the map the country in which Christopher Columbus lived when a boy?

Italy is a very beautiful and wonderful country. Many thousands of Americans go there every year, to see its art treasures—its paintings and its statues in the great galleries, museums, palaces, and public buildings. There are grand old palaces there, with wonderful gardens, great parks, and beautiful groves of olive trees. Some of the magnificent churches have paintings so rare and precious that no money could buy them.

Some of the boys and girls in our school may have come from this beautiful country, and perhaps some day they will tell us something of their life there. They love the flag of their country as much as we love ours and so we will give it a place to-day, with ours, over the picture of the man honored by them and their countrymen, as well as by us.

#### THE STORY

CHRISTOPHER COLUMBUS lived in Genoa, a pretty town beside the sea. Christopher loved to lie on the warm sand or sit on the wharf and watch the boats come and go.

He wished very much to have a boat of his own, and he could scarcely wait to be a man, so eager was he to be a sailor and sail away over the blue ocean in the direction he had seen ships go.

"I wonder what there is away over there," he used to say. "When I'm big I'll be a sailor—that's what I'll be. And I will go farther out to sea than any one else has gone. I shall be a brave soldier. I shall be afraid of nothing."

But he had many things to learn before he could be a sailor. He needed to know all he could about the stars, so that they would help him guide his ship on the great ocean. He learned to make maps of his town, and later of all the world that was known at that time. Then no one knew that our country was in the world. It lay beyond the great ocean which no one dared to cross.

Far, far to the east of Italy there was a country called India, where beautiful shawls and silks were made. Rare spices and perfumes also came from that country. Many of the sailors of Genoa traded in those rich goods.

There were no trains of cars in those days and the goods had to be carried on the backs of camels for days and weeks. There were great, hot, sandy deserts to cross. When the men who traveled on the camels came to the shore of the sea, they would wait for the ships from Italy and other places, whose captains bought the goods and carried them home. But it took a long time to make the journey; sometimes the goods were almost a year in reaching Italy from India. And it cost so much to carry them from one country to the other that only very rich people could afford to buy them.

"When I am a man," said Christopher Columbus, "I will have a ship of

my own. I will sail across the great ocean to the west and find a shorter way to India." So he studied hard and when he was only fourteen years old he went to sea. He had many things to learn about ships and the sea before he could be the commander of one. He worked and studied many years and at last became a brave, wise sea-captain.

He still believed that he could find a shorter way to India, but the ship which he commanded was not his own and he had no money to buy one. He asked many people to help him, but no one would lend him money to make so dangerous a voyage. At last, after many years of waiting, when Columbus had begun to grow old, Queen Isabella of Spain promised to give him all the help he needed. So three small ships were built, and one morning, early in August, the three little vessels sailed out on the Sea of Darkness, as men then called the Atlantic Ocean. These little boats were the Santa Maria, the Pinta, and the Nina. Crowds of people stood on the shore watching them as they sailed away. Many believed they would never return.

They sailed west for several days, and when they had left the last island they knew anything about the sailors felt very sad, for they could no longer see land in any direction and feared they would never see their homes again. Days and days passed with no land in sight, and the men grew more and more worried, until at last they went to Columbus and begged him to turn back. The brave commander tried to encourage them and they went back to their work.

They sailed on and on; still nothing could be seen but sky and water. The men whispered among themselves that Columbus was mad. They said, "Let us go to him and tell him that we will not go any farther. Then if he does not turn back we will throw him overboard and return home." Columbus asked the men to go on just three days longer. He said he knew they would come to land soon, and he promised beautiful presents to the one who first saw land.

The very next day a flock of birds flew past the ship. How the men shouted! "Columbus is right, we must be near land," they said. The next day a branch of fresh leaves and bright berries floated by, and one of the sailors drew a carved stick from the water. Then they knew that there must be people on the land they were approaching.

No one tried to sleep that night. They knew now that land must be near and every man strained his eyes to catch the first glimpse of it. In the night Columbus saw a light moving in the distance. He called the sailors to come and look. "What can it be?" they said. "It looks like a torch carried in the hand of some one." As it was too dark to see, they cast anchor until morning, and when the daylight came there lay a beautiful land with tall trees and bright flowers right before them.

A cannon was fired from one of the ships, and small boats were quickly lowered. They were soon filled and the sailors rowed to the shore. It was the 12th of October, more than two months after they had left their homes

in Spain. Columbus stepped upon the land, followed by the other men; they all knelt down and kissed the ground; then, uncovering their heads, they offered up a prayer of thanks for their safe voyage.

From the groves of palm and rubber trees dark-skinned men peered out at the newcomers. They were tall and straight and their skins were a dull copper color. They had long, straight, black hair in which many of them wore a bunch of long, bright feathers.

In their ears were great hoops of gold, and some of them wore wide bands of gold and silver upon their bare arms.

Columbus motioned for them to come forward. He made them understand that he would not hurt them, so they came down to the shore and welcomed the white men. Some of them took off their ornaments of gold and gave them to Columbus. Because he believed he had reached the coast of India he called these dark-skinned natives Indians. But it was not India; it was the land which we now call America.

The people whom he found here were not Indians, really, though that is the name that has been given to them since that time. And when our forefathers came to our own dear land the Indians were here to greet them.

You see, Columbus used the "Try, try again" rule. Do you know the poem that tells about it? (Repeat the poem.) Columbus did not give up because he did not succeed at first. He kept on hoping and working and planning. When his own countrymen would not help him he asked the people of Spain to do so, and their queen was generous enough to give him the help he asked for. It was the flag of her country that Columbus planted first on the shores of the new-found land and we give it a place with ours to-day, as well as the flag of Italy. Which of the flags do you like best?

### RELATED PICTURES

Departure of Columbus. (Perry Picture, 1323.)

Columbus at the Court of Ferdinand and Isabella. Brazik. (Perry, 1327.)

Columbus on the Deck of the Santa Maria. Piloty. (Perry, 1328.)

Landing of Columbus. Van der Lyn. (Perry, 1329.)

Statues of Columbus. (Perry, 1326; 1269.)

### HAND EXPRESSION

Illustrate the story of Columbus with drawings or cuttings.

Fold and cut the banner of Columbus—a green cross on a white ground.

Cut the sword and the anchor of Columbus.

Model the caravels from clay. Cut sails and attach them with toothpick masts to the ships.

Model a sphere to represent the earth, and mark points to represent Spain and America.

### BODY EXPRESSION

Dramatize the "Landing of Columbus," when the children are quite familiar with the story. First, make a map on the floor of the schoolroom. A chalk line may define America, a blue cross indicate the water. Have the pupils decide the location of the places according to the points of the compass. Then let them choose their parts. Before Columbus is selected, he must be able to explain where he is sailing, and why, and something of what a captain must be able to do to command a vessel or a fleet.

The sailors must tell what their part will be, and where they came from, and why they are sailing. The natives must tell where they live and how, and why they are so surprised when the vessel touches the shores of the new-found land.

A sword may be made of cardboard and covered with gold or silver paper. Make the Spanish flag of colored paper or cheesecloth if one cannot be bought or borrowed for the occasion.

### BIBLIOGRAPHY

- The Story of Christopher Columbus. *October Primary Plan Book.*
- Columbus. *Stories in Season.* George and Whitten.
- The Story of Christopher Columbus. *In Story-land.* Harrison.
- Columbus. *American History Stories.* Pratt.
- Columbus. *First Book in American History.* Eggleston.

### SONGS

- Columbus. *Songs in Season.* George.
- Columbus. *Child Garden of Song.* Tomlins.
- Songs of Columbus. *Songs of Nature and Child Life.* Moore and Hill.
- Discovery Day. *Songs of the Year.* Brewer and Reddall.

### READING

- Columbus. *Nature and History Stories.* Hicks.
- A Long Ocean Voyage. *Silver and Burdett Second Reader.*
- Columbus and the New World. *Carroll and Brooks' Third Reader.*
- Christopher Columbus. *Wade and Sylvester Third Reader.*
- Columbus the Sailor. *Blodgett Third Reader.*



## THIRD WEEK

### The Orchard and the Grove

**T**ROM the study of the work of the farmer in autumn, the pupils will see that the harvesting of food is not confined to gardens and fields. Orchard, grove, and woodland yield their gifts of edible fruit. In real and imaginary journeys, the pupils will be able to observe the autumn fruits, their harvesting and marketing, and the industries connected with them.

Almost every large farm, ranch, and plantation has its orchard or grove of cultivated fruit or nut trees. These must be cared for and the fruit harvested in the summer or the autumn. Often there are pieces of woodland on the farm, where self-planted fruit and nut trees grow without cultivation. The food products of these trees (fruits and nuts) are usually harvested by the farmer's boys and girls. Explain the terms *horticulture*, *rancher*, and *planter*.

Let the lessons on fruits at this time be confined to those that are commonly found in the farmer's orchard or the home market at this season of the year. Have the pupils visit an orchard if possible, and also a market where home-grown fruits may be found. A plan or picture of an orchard may be given a place on the blackboard and pictures of orchards and autumn fruits arranged on the picture screens. Drawings showing the outlines of several kinds of fruit trees will be helpful?

If the pupils are city children, and a visit to an orchard is out of the question, have them describe orchards they have visited in the country at some time, and make memory pictures showing the arrangement of the trees in rows.

Ask the pupils to bring a specimen of each kind of fruit now to be found in the orchards or the home market. Use these to illustrate the talks on fruit and orchard life and for drawing-, painting-, and modeling-lessons. Pupils should be taught to know and call by name the fruits in the market or fruit store, as well as those that grow about them. Put drawings of colored fruits on the board and let the pupils label them.

Have the pupils group fruits according to families, as the *rose* family, to which belong the apple, the peach, the plum and the quince; seeded fruits (cores), and stone fruits.

Explain and emphasize the truth, learned from the study of fruits, that the plant exists only to bear fruit. For this it sends down its roots into the soil, and its stem into the air, spreading out its leaves and beautifying itself and the world with its blossoms and fruit.

Lead the pupils to tell of the work of the farmer in the orchard in October; of the careful picking, sorting, and packing of fruit in barrels and boxes. The small or otherwise defective fruit is laid aside to be packed and sold as inferior fruit, or dried, or canned, or made into cider, vinegar, wine, and other fruit products.

Discuss the canning and preserving of fruit in the home, or at the factories where jellies, preserves, butters, jams, and pickles are made. How and where are these stored or marketed after being canned? Discuss other fruit products and how they are obtained and marketed.

Fruit that will not keep through the winter, or cannot be sold while fresh, is dried, thus being preserved or kept from spoiling, and then packed in boxes and sold by the pound. Show dried fruits of various kinds, purchased at the grocer's. Great quantities are pared, cut, and cored by machinery, and slowly dried in ovens or in the sun.

*Conversation:* What is an orchard? How many have seen one? Describe it. What trees grow in orchards? How are they planted? Why so far apart? Where is the orchard on a farm usually placed? Why near the house? How are orchards usually enclosed? Why? What fruits grow in orchards? in swamps? in vineyards? in patches? What orchard fruits ripen early in the season? in the summer? in the early autumn? What fruit is hanging on the orchard trees now? Do the orchards look now as they did in May? in July? Tell the difference.

What fruit trees have you in the yard or the garden at home? How many kinds of fruit trees have you in the neighborhood at home? Can you tell any fruit trees by the leaf? Do the leaves of fruit trees change in color in autumn? To what colors do they change? What colors are most common among the ripened fruits? What color is unripened fruit? Is this a protection? How? Do all fruits change color in ripening? Name red fruits; yellow fruits; purple fruits. Are fruits evenly colored on all sides? Why not? What fruit is not affected by the early frost in the autumn? What fruit is often affected by the spring frost?

When do the cherries come? plums? pears? peaches? quinces? apricots? apples? What has been done with the fruit that has ripened? What are fruit products? Tell of all the ways in which fruit may be preserved. Where do we get our jams, jellies, butters, and preserves? How do we get fruit pickles? wines? cider and vinegar?

How many have seen fruit dried in the home? How is it dried?

How many have visited a canning-factory, where fruit is canned in large quantities?

Why does the tree cling to its fruit, and keep its husk or covering green in color until the seeds are ripe? Will the seeds grow if the fruit is gathered while green? Why does the tree drop its fruit when the latter is ripe?

Is it good for us to eat fruit before it is ripe? Why not?

When fruit is too ripe, what follows? Is it good for us to eat decayed or rotten fruit? Why not?

Where do the factories get their fruit? when?

What is the farmer doing in his orchard this month? What fruit do we find on the trees? on vines? What is the farmer doing with this fruit? What must be done with the fruit after it is picked? Why are ladders used? Why is the fruit not shaken from the trees? Does bruised fruit look well? Does it keep well?

What work must the farmer do in the orchard in the summer? Why does the farmer trim the trees and cut them back? What does he do with a tree if it does not bear good fruit? How does the farmer do his grafting? The farmer keeps improving his orchard by planting new and finer kinds of young trees. Some fruit-growers study constantly to help the trees to produce better and finer fruits each year. Tell of the wonderful work of Luther

Burbank. For the story of his life and work, see "Character Building" for September.

Aside from the pruning and grafting of the trees, and the care of the fruit, what is there for the farmer to do in the orchard? How does he protect the trees from insects? What harm do they do? What helpful insects sometimes live in the orchard? (Bees.) Why does the farmer put the bee hives in the orchard? What bird likes especially to build in the orchard? (The robin.) Is the robin a help in the orchard? If it were not for the birds, we should soon be deprived of fruit by the insects. The rabbit likes to nibble the bark from young orchard trees. How does the farmer protect these trees?

### GRAFTING

ONCE there was a man who planted a field with young apple trees. He did not stop to find out what kind of apples they grew from and would bear. By and by the trees began to bear apples, but these were small and sour. The owner of the field was much disappointed, but there was only one thing he could do then to remedy his mistake and this was what he did:

He went to every tree in his orchard and sawed off the branches—apples, leaves, and all. Then he made a cleft in each of the stumps that were left after the branches were sawed off (illustrate with twigs) and bound into that cleft a branch from a tree that bore sweet apples. These branches were sold him by a great gardener who kept a wonderful orchard of trees for that very purpose. The work that the young man did is called "grafting." His whole orchard was changed because the sweet apple branches grew to the old stumps, and the sap rose up from the ground into them, and they bore sweet, good fruit.

—Adapted.

It will add to the interest and value of the foregoing story if the grafting process is illustrated by the teacher. Make a notch in the end of one twig, sharpen (flat) the end of the other twig, insert it in the notch, and fasten the two together with twine.

Show the picture by Millet entitled "Grafting."

TREES bend down with plum and pear,  
Rosy apples scent the air,  
Nuts are ripening everywhere.

## The Apple



SERIES of drawings in color, showing the blossom and the fruit of the apple tree in different stages in growth, should be put on the board, or colored pictures placed on the screen where the pupils can see and examine them. There should also be before the class a branch or twig, with leaves and fruit, and an apple or a section of an apple for each pupil.

### OUTLINE FOR STUDY

*General Appearance of Apple Tree:* Size, shape, covering.

*Bark:* Color, texture, surface.

*Leaves:* Size, shape, color, texture; uses.

*Blossoms:* Size, color, number, perfume; use. Time of blossoming.

*Fruit:* Form, size, color, surface. Skin—texture, color, perfume; uses. Pulp—structure, color, taste; uses. Core—structure, number and shape of cells; uses. Seeds—structure, shape, size, number, color; uses. Time of ripening and harvesting of fruit.

*Uses of Fruit:* Food—raw, cooked, canned, dried; preserves, butters, jams, jellies. Fruit products—vinegar, cider, etc.

*Origin of Apples:* All apples produced from wild crab by cultivation. Varieties.

*Habits of Trees:* Where found; best adapted to what climate? (Thrives best in cool climates; does not grow well in warm countries.) Soil necessary. (Will not grow well in wet soil.) Grows wild. Seedlings, grafting.

*Conversation:* Of what is this a picture? Have you ever seen an apple tree? Does this tree grow straight and tall, like the poplar? Do its branches look like those of the pine? Describe the tree—the bark, the leaves, the blossoms. When does the apple tree blossom? What becomes of the blossoms? What remained when the petals fell off? What color were the little knobs on the ends of the stems? What became of these knobs? How long did it take for the apple to grow? Is the apple good to eat while growing? How does it taste? Why? (Its acidity serves as a protection to the fruit and prevents its being eaten before the seeds are ripe.) From what are the

seeds protected? How can you tell when the apple is ripe? What color is the ripe fruit? In what way does the color assist in the distribution? (Attracts animals, which eat the flesh of the apple and liberate the seeds that may then grow.) Of what use is the skin? (Acts as a cloak to keep out the dust, rain, and insects.) Has an apple any odor? Is it a dry or a juicy fruit? Is it fleshy? Of what use is the fleshy part?

Study the parts of the apple. Cut apples open vertically and horizontally. What do we call the fleshy part? How does it taste? Do all apples taste alike? What is the core? Where is it? How many little cells are there in the core? How do the cells look? What are they for? How many seeds are there in each cell? How do the seeds look before the apple is ripe? after it is ripe? Of what use are seeds? Why are they put in the center of the apple? Remove the seeds and examine them. Find their coats, seed leaves and germ. Find the flower in the core. Does it look in any way like the blossom? How? How many petals had the blossom? The apple has kept in its heart the picture of the blossom.

Read the poem, "A Rose in the Heart."

How will the apple seeds become scattered? How will man help to distribute them? When do apples ripen? Why not have all the apple trees those that produce early apples? Mention some early apples. How long will these last? When are the winter apples ready to be gathered? Mention some.

Are the farmers in their orchards now? How are apples gathered? What is done with them then? How and where are they stored? (Sometimes in the cellar; sometimes in the attic, covered with straw.) Let the pupils describe the picking, with the help of ladders. Apples should be picked so that they receive no bruises, as these cause the fruit to rot quickly. The apples are sorted with regard to kind, size, and condition. The wormy, speckled fruit is placed by itself, by careful sorters, and the finest fruit packed in the barrels or boxes set aside for that of the highest grade and price. Each kind is packed by itself, because certain kinds bring a higher price than others.

What kinds of apples have you seen and eaten? What kinds have we here? What apples are sweetest? most juicy? sour? What apples grow largest? smallest? Where do apples grow large? (In rich soils apples grow to very large sizes, but their flavor is inferior to that of apples grown in limestone soils.)

Some of the commoner varieties of apples are the Baldwin, the Ben Davis, and the Porter. Each of these was named for the man who first raised it and put it upon the market. Other varieties are named from the color, as russets and greenings, from the color of the skin, and snow apples, from the color of the pulp; from the shape, as sheep's nose; and from the taste, as summer sweeting.

What kinds of apples grow in this vicinity? What kinds can be bought at your grocer's or at the market? Where do these come from? How do we come to have so many kinds?

All apples come from the wild crab. What kind of fruit has the crab? How does this differ from the cultivated fruit? How is the change brought about? (By grafting.)

## Experiments

### FRUIT-DRYING

 ET the pupils make experiments in drying fruits. Show them how to prepare the fruit by paring, cutting into pieces, and stringing; or spreading on wooden plates, and leaving in a warm or sunny place. Watch to see if they will dry. Apples strung at school may be hung in the closets; others may be dried at home over the kitchen stove or in the oven.

### FERMENTATION

After methods of cider-, vinegar-, and wine-making have been discussed, let the pupils experiment with fruit juices. Some of these may be extracted in the schoolroom to show fermentation. The juice may be kept in bottles—some open, some corked. Some of the juice may be kept in a cool place and some in a warm. Note the changes and the conditions that cause the changes to take place. Show pictures of cider mills and wine presses and illustrate the work of preparing fruit juices for the market.

Let the pupils test home-made cider. Taste, smell, appearance. Visit a mill if possible. Make some cider. What is it like when first made? How many have tasted sweet cider? What happens to change the taste of sweet cider after a time? What causes it to change? "There is, mixed with the juice, dust from the apple skins. In this dust there are tiny plants—so small that you could not see them. After the juice has stood a while, these

plants begin to grow and use all the sweet part for food. They take the sweet and leave in its place a poison called alcohol.

"If the juice stands longer, another poison grows in it and uses up the alcohol. The juice is very sour now, and becomes vinegar."

Let the pupils make vinegar, using sweet cider and yeast. Put the cider in jars. Place one jar in the dark, one in the light. In two jars put yeast with the cider, placing one in the dark and the other in the light. Let the jars stand until the sweet cider is changed. Examine them from time to time.

### JELLY-MAKING

Ask the pupils if they would not like to do with apples what their mothers and the farmer's wife are doing at home these autumn days. Who can guess what this is? How does mother make apple jelly? What will be needed to make this at school? Let the pupils tell of the articles needed and then bring them from home the following day. One child may bring a large kettle, others jelly-glasses, knives, sugar, and a shallow biscuit pan, and a cloth bag for straining the jelly. Ask each pupil to bring, in addition, an apple to be used in making the jelly.

The pupils may first wash their apples and then pare, core, and slice them, keeping apples and parings on paper plates on their desks. The apples may then be gathered in a large pan and washed once more before being put on to cook. A small kerosene or gas stove may be set up and used on this occasion.

The apples should be allowed to cook until soft. The juice and the fruit should then be poured into a cloth bag and allowed to drain. The juice, when strained, should be measured and put on to boil. Twenty minutes is sufficient time. Let the pupils watch the clock carefully, and when the time is up add to the juice the same amount of sugar, and then boil eight minutes longer.

Remove the kettle from the fire and fill the glasses. To keep them from breaking, wrap them partially with a wet towel, or place a silver spoon in the glass before filling. When the jelly is "set" and cool, pour a spoonful of melted paraffin on top of it and paste paper covers over the glasses or put on tin covers.

Let as many pupils as possible take part in the work, dividing it equally. When the jelly is done, let each pupil test the fruit of their combined labors. Crackers spread with the jelly may

be served to the school by those pupils who have not otherwise actively assisted.

The remaining glasses of jelly and what is left over of the fruit may be set aside for future use. A glass of jelly may be sent later to a pupil who is absent on account of illness. Others may be sent to the Children's Home or some destitute family at Thanksgiving time. The fruit that will not keep well may be put into a little basket on a bed of leaves, and sent first. Show the pupils how to arrange the fruit prettily.

If there are enough apples, let the pupils pack them into a small box, polishing and wrapping each apple as the packer does with his choice fruit.

A transportation or express company will need to be organized to carry the fruit to its destination. Boys with express wagons should be selected for this work.

### RELATED PICTURES

The Apple Parer. Terburg. (Perry Picture, 731.)

The Strawberry Girl. Reynolds. (Perry Picture, 867.)

Cherry Ripe. Millais. (Perry Picture, 933.)

Cherry Girl. Champney. (Perry Picture, 1012.)

The Grape Eaters; the Fruit Venders. Murillo.

Ceres. F. D. Millett. (Perry Picture, 1078.)

Children with Garland of Fruit. Rubens.

Under the Apple Tree. Knapp. (Colored Rhine Print.)

Apple Blossoms. (Colored Rhine Print.)

The following may be found in the Birds and Nature series:

Apples (383); Grapes (246); Peach (287); Cherries (512); Strawberries (520); Pears (615).

### SENSE-TRAINING

#### GAMES

Blindfold different pupils and let them distinguish fruits by smelling, tasting, or touching them.

Describe a fruit and let the pupils guess its name.

Place a plate of fruit before them and let them describe a piece of fruit on it without giving its name. The class may tell what fruit is meant. At another time let the pupils describe some fruit from memory and the class give the name.

Have the pupils give the names, colors, and shapes of such fruits as the apple, the peach, the pear, the plum, the grape, the orange, the lemon—holding the fruits up one at a time.

#### BLACKBOARD WORD DRILL

Draw on the blackboard an outline of an apple tree, and on the tree, falling from it and under it on the ground, draw apples large enough to write words upon. Give two pupils pointers and let them knock the apples off the tree, turn about, by touching each apple with the pointer and reading the word written on it. As each apple is knocked off the tree, make one like it in the successful pupil's apple basket, or box, or barrel; or let him put it in, himself.

#### HAND EXPRESSION

##### PAPER-CUTTING

Using the *flat* surface of the crayon, place upon the board the form of the plant, fruit, or other object to be cut. Have the pupils cut the objects and paste the cuttings on a piece of paper of a different color, or on white paper that may be colored afterward to give the desired background. Thus a flower or a plant cut from colored paper may be pasted on white paper, and a background of blue sky, grass, and trees supplied with water-colors or crayon. Or a duckling may be cut from yellow paper and pasted on white and the pond crayoned with blue, to represent water; grassy banks, cat-tails, and flowers will complete the picture.

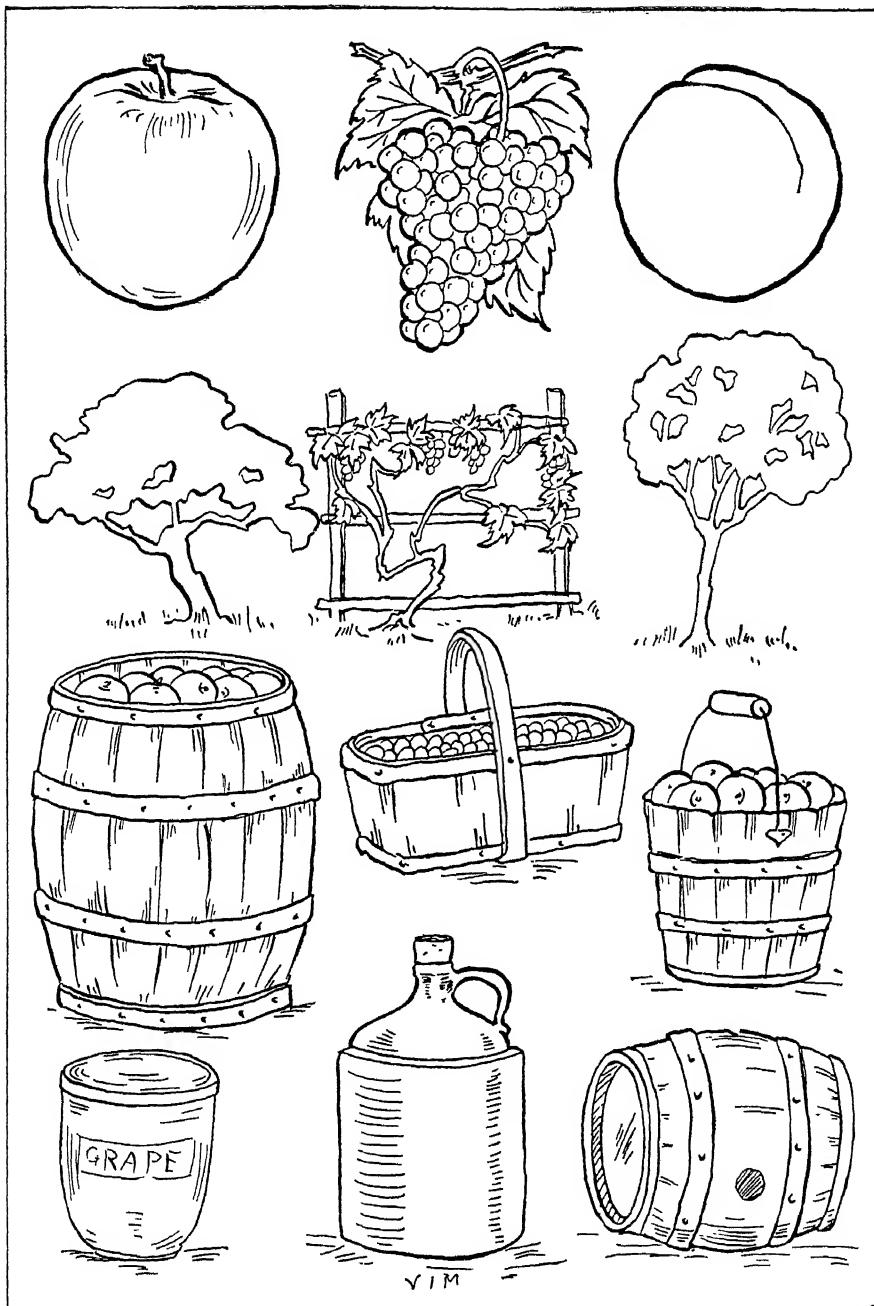
Cut and paste boxes, baskets, and barrels to hold fruit, and fruit-dishes containing fruit.

Cut fruits shaped like the sphere. Paste little supports to the backs of the pieces of fruit, so that they may stand.

Cut a horn of plenty and mount it. Paint and paste on the top of it pictures of fruits and vegetables.

Cut and color autumn fruits and mount on paper to make a border for the blackboard.

*Grapes:* Cut small circles from purple paper to represent grapes. Lay the pasteboard pattern on the side of the paper that is white, that the circles may be distinctly seen when the cutting is done. When enough circles have been cut, paste them to represent a bunch of grapes, using green or brown paper for the twig. In arranging the grapes, have the pupils follow the



OUTLINE PICTURES FOR THE BLACKBOARD

arrangement of a large bunch cut from the colored plate of a seed catalogue or colored print.

*Fruit-Book:* Cut from seed catalogues and other books and pamphlets pictures of fruits that ripen in the autumn months. Paste them in blank-books or upon sheets of paper to be made into a fruit-book.

Cut and color or cut from colored paper pictures of autumn fruits and paste them. Use colored pencils or water-colors to add an accompaniment of leaves, twigs, branches, trees, dishes, baskets, or boxes holding the fruit. The three last may be cut from colored paper if preferred.

*Fruit Cupboard:* Place an eight-inch square of paper on the desk, with an edge toward you. Fold the right edge to meet the left edge; open. Fold the right edge to the center; fold the left edge to the center; open. Draw lines across the inside for shelves. The outside folds make the doors. Put cans of fruit on the shelves. (Paste.) Cut fruit-cans of different colored papers, or draw and color with colored pencils or paint.

Have the pupils collect the advertisement pages of the daily papers or of magazines. Cut from these the pictures of dishes, fruit-cans, etc. Paste these on the shelves of the paper cupboard. A large cupboard may be made by folding a large sheet of drawing-paper into thirds, folding the shorter diameter. The end thirds may be used for the cupboard doors, left partly open. The middle part may receive the dishes, shelves being indicated by lines drawn across. The best and neatest cupboards may be pasted to the screen, so that all may see the dishes within.

Cut preserve kettles and cans of fruit, the latter with a base, to stand on a shelf.

#### DRAWING AND PAINTING

Draw or paint an apple with leaves, twig, or branch.

Illustrate the story of "The Sleeping Apple."

Draw or paint a fruit-dish, basket, or box, containing fruit.

Paint a picture of an apple orchard, with ripe fruit hanging from the trees. Use crayola, or colored pencils, in absence of paints.

Paint a picture of the orchard that Miss Cary describes for us in her "Memory Picture" of an old orchard. (Read a part of the poem aloud to the pupils first.)

Illustrate mother's autumn canning.

Show fruit-pickers at work in the orchard.



### IN THE ORCHARD

WHEN the fiery maples blaze through a smoke of golden haze,  
And the early frosts begin,  
Then we children have such fun, brisk and busy every one,  
Gathering the apples in.

It was such a pretty sight when the orchard blossomed bright,  
May-day wreaths on every bough,  
While the petals fell below in a drift of rosy snow;  
But we think it prettier now.

For we love the apples red, blushing, burning overhead,  
All a-tip toe for a fall;  
Up the mossy trunk we spring, to the gnarly branch we cling,  
Till at last we pluck them all. —PERSIS GARDINER.

Draw or paint a grapevine with grapes upon it, also bunches of white, green, red, and purple grapes. Illustrate with drawings or paintings the story of "The Fox and the Grapes."

Draw a grape-arbor covered with vines, and color the leaves and the grapes.

Draw or paint fruits shaped like the sphere.

Draw or cut or build from sticks a ladder six inches long and an inch wide, having rounds a half-inch apart. This is to be used in picking apples.

#### MODELING

Model fruits; fruit leaves on plaques or panels; grapes.

Make a fruit-basket of coils of clay. Roll the clay into cylindrical ropes between the palms. Coil the rope to form the bottom first, then the sides of the basket. Press lightly together. A coil may be added for the handle, if desired. Fill with fruit. Figs are often bought in little baskets without handles.

#### THE SAND-TABLE

Plant an orchard, arranging the trees in straight rows. Toy or paper trees may be used. If the latter are used, they should be colored green and cut with a base to enable them to stand upright. Tissue paper may be cut into tiny bits of leaves and glued to small twigs for trees, if preferred. Colored seeds may be pasted on the twigs to represent apples—red and green.

Toy ladders made by the pupils, of wooden sticks or tooth-picks, or cut from paper, may be placed against the trees, ready for the pickers. Toy boxes, baskets, and barrels may be made and placed in the orchard, ready for the apples. The farmer and his helpers also may be shown in the orchard at work, in the trees, on the ladders, and beside the barrels and boxes into which the fruit is being packed. The boxes may be filled with apples (clay) and piles of apples laid on the ground. A toy wheelbarrow also may find a place in the orchard.

#### MAKING

*Fruit-Label Booklet:* Label booklets may be prepared in the writing period, and presented to the mothers of the pupils for use in the canning season—to be pasted on glass jars. The names of various fruits may be given as copies, each page bearing the name of one kind. The pupils will bestow more than the

usual amount of care on the forms of words that are to be used in this way.

The pages might be ruled and one word placed in each space. After the names of various kinds of fruits have been written, such words as *jam*, *jelly*, *preserves*, *pickles*, *butter*, *catsup*, etc., may be given. The leaves of the book should be enclosed in a stiff paper or cardboard cover and tied together with cord, to be hung in mother's pantry, ready for use.

The cover may be decorated, if decoration is desired, with a water-color or pencil drawing of a bunch of grapes and leaves, an apple or other fruit piece.

## BODY EXPRESSION

### GAMES

In the Orchard: Gathering Fruit. *Plays and Games*. Parsons.  
Fox and Grapes. *Games, Seat Work and Sense Training*. Holton.

### PLAY—GOING TO THE ORCHARD

1 Head backward bend and upward stretch. (Imitation of opening and shutting of desks to put away books.) Be sure that the chin is drawn in when the head comes up (or desks shut tight).

2 Rise and step into aisle and then alternate knee flexion upward and extension downward in imitation of the movement of the legs in riding a bicycle. The hands are out in front as if holding the handle bar, but later the children can play they are riding without holding the bar, so can put their hands on their hips. (They are playing riding to the orchard.)

3 Heels lift, and sink. (Having arrived at the orchard, the children are reaching to gather apples from the boughs which are beyond their reach in ordinary standing position.)

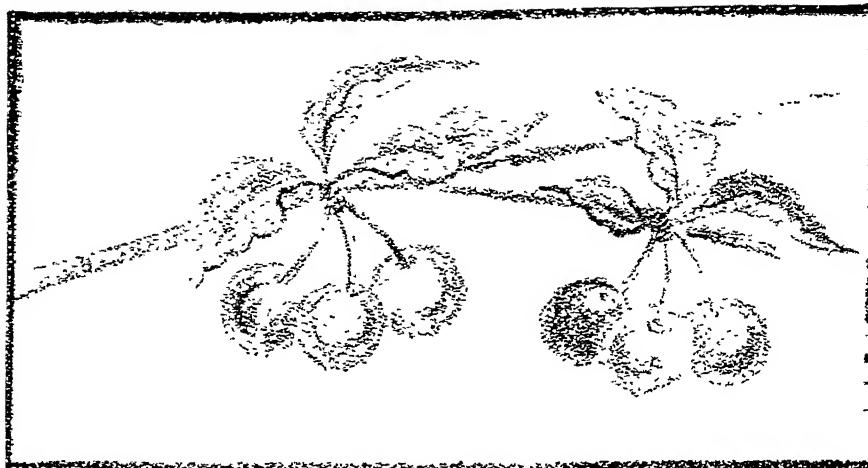
4 Shake the tree or a bough, and pick up the apples, putting them into a basket.

5 Play going up a ladder to reach the high branches of an apple tree; use opposite hand and foot. Grasp with right hand and step with left foot, then left hand and right foot, and so on.

—FANNY L. JOHNSON.

### MAKING JELLY

Movements to imitate picking of fruit; washing and paring of fruit; measuring and cooking; stirring and skimming; straining and pouring; putting into jars; labeling, and setting away on shelves.



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- The Story of Bacchus. (Greek Mythology.)
- The Pomegranate Seeds. *Tanglewood Tales.* Hawthorne.
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- Four Peaches. *Kindergarten Gems.*
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- The Conceited Apple Branch. Andersen.
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- William Tell. *Fifty Famous Stories Retold.* Baldwin.
- The Apple of Discord. (Greek Mythology.)

## SONGS

- The Story of the Apple. *Song Stories for the Kindergarten.* Hill.
- Apples Ripe. *Merry Songs and Games.* Hubbard.
- Cherries Ripe; Selling Fruit. *Songs, Games, and Rhymes.* Hailman.

Selling Fruit; Fruit Market. *Kindergarten Chimes.* Wiggin.  
 Orchard Song; Child and Apple. *Jenks and Rust.*  
 Picking Apples. *Nature Songs and Stories.* Mills and Merriman.

## READING

### FIRST GRADE

The Brownies and the Apple Tree. *Brownie Primer.* Banta and Benson.  
 The Brownie and the Grapes. *Brownie Primer.*  
 Blackberries; the Cherry; the Peach. *Nelson's First Science Reader.*  
 Little Red Apple. *The Summers First Reader.*  
 The Strawberry Girl. *Cyr's Graded Art Reader, Book I.*  
 Sleeping Apple; the Fox and the Grapes. *Barnes' First Year Book.*  
 How Apples Grow. *Carroll and Brooks' First Reader.*  
 Fruit to Eat. *Baker's Action Primer.*  
 The Apple Tree. *New Education First Reader.* Demarest and Van Sickle.  
 The Cherry Girl. *Art-Literature Primer.* Grover.

### SECOND AND THIRD GRADES

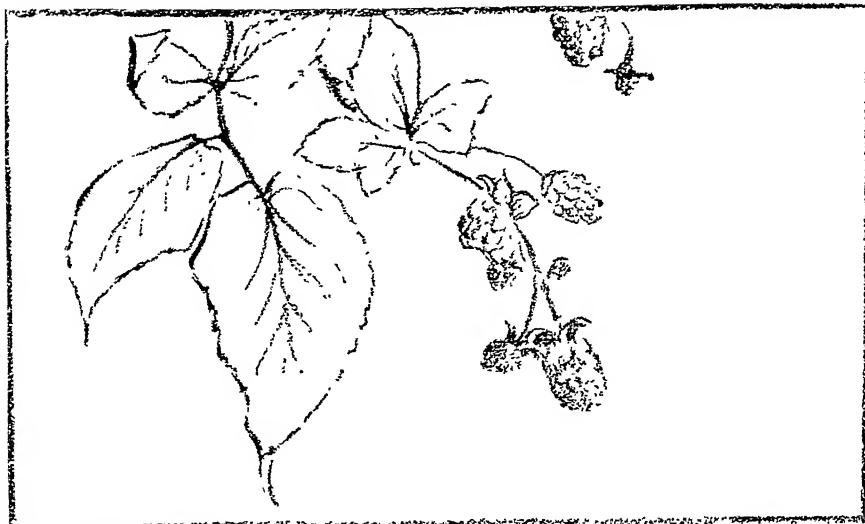
The Blackberry Bush. *Child Classics Second Reader.* Alexander.  
 The Plant Song. *New Education Second Reader.* Demarest and Van Sickle.  
 The Strawberry Girl. *Art-Literature Third Reader.* Chutter.  
 Mine Host of the Apple Tree. *Carroll and Brooks' Third Reader.*

THE silent orchard aisles are sweet  
 With smell of ripening fruits.

NOTHING stirs the sunny silence  
 Save the drowsy humming of the bees  
 Around the rich, ripe peaches on the wall,  
 And the south wind sighing in the breeze.

THE blackberry vines are scarlet,  
 The wind is sharp and keen,  
 And it sends the ripe nuts pattering  
 Where the yellow grasses lean.

—Selected.



## THE GOLD IN THE ORCHARD

AN ITALIAN FOLK TALE

THERE was once a farmer who had a fine olive orchard. He was very industrious, and the farm always prospered under his care. But he knew that his three sons despised farm work, and were eager to make wealth fast through adventure.

When the farmer was old and felt that his time had come to die, he called the three sons to him and said, "My sons, there is a pot of gold hidden in the olive orchard. Dig for it if you wish it."

The sons tried to get him to tell them in what part of the orchard the gold was hidden, but he would tell them nothing more.

After the farmer was dead the sons went to work to find the pot of gold; since they did not know where the hiding-place was they agreed to begin in a line, at one end of the orchard, and to dig until one of them should find the money.

They dug until they had turned up the soil from one end of the orchard to the other, round the tree roots and between them. But no pot of gold was to be found. It seemed as though some one must have stolen it, or as though the farmer had been wandering in his wits. The three sons were bitterly disappointed to have all their work for nothing.

The next olive season the trees in the orchard bore more fruit than they had ever given; the fine digging they had had brought so much fruit, and of so fine a quality, that when it was sold it gave the sons a whole pot of gold; And when they saw how much money had come from the orchard they suddenly understood what the wise father had meant when he said, "There is gold hidden in the orchard; dig for it."



## The Tree in Autumn

**T**HE most important work of the tree is that of producing fruit, but it has other work to do in autumn. What is it? How does it prepare for winter? Observe the falling of leaves and the formation of leaf-buds.

The leaves are completing the year's work for the plant as they pass through the beautiful variations of color. The buds for the next year are already set and protected. The leaves are changing in color and preparing to fall, and the tree is getting ready for its winter rest. Lead the pupils to see these things—the beauty of the tree's color, and its use to the tree; buds and plants on the ground. Have them observe the shedding of leaves; changes of color; the buds prepared for winter's cold, and the hardening of the wood of the tree.

### LEAVES

Have the pupils make collections of leaves from trees in the neighborhood and learn to name as many as possible. A collection arranged in a leaf-album will give pleasure to the pupils and help them to remember the names of the leaves.

*Conversation:* What changes have you seen in the leaves in gardens, fields, and woods in October? What does the change in coloring mean? (That the leaves have stopped work.) What is the work of a leaf? When does the work of the leaf end? The leaves of some plants finish their work in July, others in August or September. The leaves of others end their work in October. What trees are changed in color? Which have red leaves? Which have yellow? What color is the maple now? the elm? the oak? the birch? the nut trees? the pine trees? the willow?

Autumn seems to like bright colors as well as summer does. After summer has taken its gayly colored flowers away, and the early autumn has ripened them into seed, the later autumn gives the leaves on the trees bright, beautiful hues, that they may take the place of the flowers. In October, instead of looking in the fields and gardens for our bright colors, we look among the trees.

Have the leaves begun to fall? What leaves dropped first? How many trees have dropped their leaves?

Let the pupils find out why the leaves fall from the trees. If they do not discover the reason from examining twigs, explain that the leaves when ripe are pushed off by the new leaf-buds that have grown on the twig. Ask them to think of a reason why it is better for the tree to drop its leaves in the autumn than to hold them during the winter. The snow covering in the winter months would rest on the leaves and make the branches so heavy that they might break. The leaf has no further work to do on the tree, but it has work to do on the ground. Explain how the leaves keep the buried seeds, roots, plants, trees, and vines warm, and, decaying after a time, become leaf-mold and enrich the soil.

Have the pupils try to find leaf-mold and use some of it in potting plants for winter. Who benefits by the work of the leaves? Of what use are leaves to men? to animals? to insects? to worms? to birds? The leaves are used for bedding for cattle and in the henhouse; for banking around the foundation of buildings to keep out the cold.

### HAND EXPRESSION

Make a collection of the leaves of the neighborhood; press and mount in a booklet. Write the names of each leaf on the opposite page or below the leaf.

Lay the leaf or a leaf pattern on a square of drawing-paper. Draw around it. Cut the leaf out, beginning in the center, and keep unbroken the edge or pattern that has been drawn. Paste on the under side of this leaf frame a square of red, green, or yellow paper of the same size. The square of drawing-paper makes a frame for the colored leaf, back of it.

Tear bits of green manual-training paper to be used as the foliage of a tree. Tear or cut trunks of brown paper and paste on mounting- or drawing-paper. Paste bits of green, yellow, or red paper with pieces overlapping, to represent the foliage on the trees.

From colored paper, cut nuts, foliage, and trees with autumn colorings. Mount.

Collect brightly colored autumn leaves. Press. Mount on paper or cardboard. Draw or paint. Cut.

Collect rushes, grasses, cat-tails, straws, seeds, grains, thistle bush, milkweed pods, cotton bolls, grain-stalks, cornstalks, etc. Arrange and paste these on separate pieces of cardboard or make a chart.

Draw, paint, or cut the above.

## BODY EXPRESSION

### DRAMATIZATION

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Have You? *Stories in Season.*

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## FIRST GRADE

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Mother Tree and the Leaves. *The Summers First Reader.*

How the Leaves Come Down. *New Education First Reader.* Demarest and Van Sickle.

## SECOND AND THIRD GRADES

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The Anxious Leaf; the Wind and the Leaves. *Art-Literature Second Reader.* Chutter.

The Old Leaf. *Wide Awake Second Reader.* Murray.

The Leaf's Journey. *Aldine Second Reader.* Spaulding and Bryce

The Maple Leaf and the Violet. *Blodgett Third Reader.*

## THE RIPENED LEAVES

SAID the leaves upon the branches  
 One sunny autumn day,  
 "We've finished all our work, and now  
 We can no longer stay.  
 So our gowns of red and yellow,  
 And our cloaks of sober brown,  
 Must be worn before the frost comes  
 And we go rustling down.

"We have had a jolly summer  
 With the birds that built their nests  
 Beneath our green umbrellas  
 And the squirrels that were our guests,  
 But we cannot wait for winter  
 And we do not care for snow;  
 When we hear the wild northwesters  
 We loose our clasp and go.

"But we hold our heads up bravely  
Unto the very last,  
And shine in pomp and splendor  
As away we flutter fast.  
In the mellow autumn noontide  
We kiss and say good-bye,  
And through the naked branches,  
Then may children see the sky."

—MARGARET E. SANGSTER.

### THE LESSON OF THE LEAVES

ONCE upon a time there was an old woman who lived in a cave. She was called the Sibyl. She was so wise that she could tell what would happen in the days to come.

One day the Sibyl had a visitor named *Æneas*. She treated him very kindly and took him for a visit to Pluto's kingdom within the earth, which few living mortals were allowed to enter. To reward her he offered to build a temple in her honor. She did not care for temples and in order to make him understand told *Æneas* about her life.

Many years before that, when she was young, she had met Apollo, the sun-god. He offered to give her anything she desired. They were standing on the seashore at the time and the Sibyl filled her hands with sand and asked that she might have as many birthdays as there were grains of sand in her hands. Apollo told her that her wish would be granted.

The Sibyl placed the grains of sand in a glass and when eight hundred grains had sifted through she counted the remaining grains and found that only three hundred grains were left. She decided then to do as much as possible in these three hundred years to help others. She cared for this more than to be honored with temples.

When *Æneas* and the Sibyl returned to the Sibyl's cave they found the floor covered with leaves. The Sibyl picked these up and wrote messages upon them. *Æneas* read the messages. They were for different people, some of them for the friends of *Æneas*. The Sibyl placed the leaves upon a ledge and a breeze carried some of them away. *Æneas* asked the Sibyl to bring them back so that the people they were meant for might read the messages, but she told him that was not her work. It was her part to write the messages and the persons for whom they were written must come and get them before they were lost, as none of these people could have more than one leaf.

*Æneas* learned from this a lesson, and said: "One leaf, one life. I will from this time be first in all things and no wind shall be swifter than I at my work. Each day shall find my work more nearly finished. When I reach home the leaves of the trees in the forest will repeat your lesson."

—Adapted.

## PHONICS

After exercises in the sense of sound come exercises in the sense of sight. Let the pupils learn the symbols for the sounds with which they are associated. Begin with script and the sounds of the letters. Single letters and combinations of letters are made interesting by fanciful association with sounds in nature. When a half-dozen or more sounds have been given, have them blended into words.

The following simple phonograms may be taught this month:—*ă, ǒ, ī, ē, ū, t, f, l, m, n, r, s, h, p, z, w, ch, sh.*

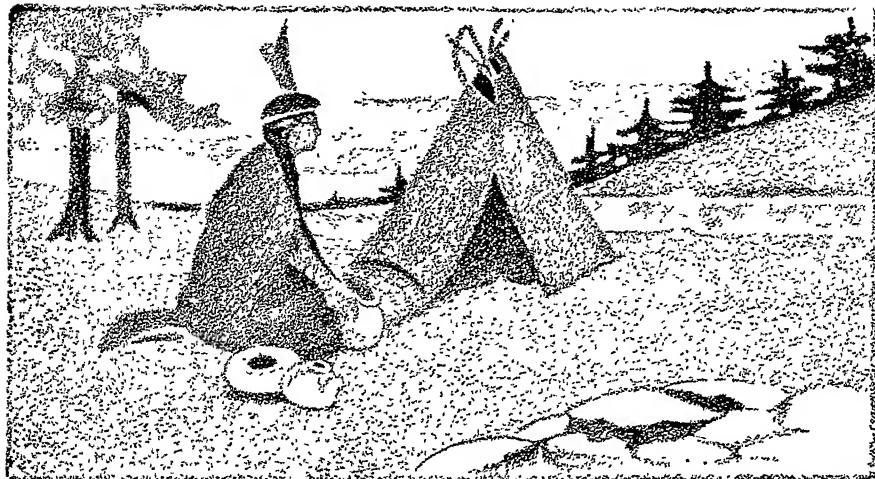
Blended phonograms:—the initials *fl, fr, sm, sn, sl, st, sw, tr, tw, shr.*

The pictures associated with the sounds may be placed on the blackboard and allowed to remain until the sound has been learned. They may also be placed on cards together with the symbols, and used in sound drills. The picture may be placed on one side of the card and the symbol on the other. If the letter is not recognized, the card may be reversed an instant and a glimpse of the object associated with the sound be permitted.

Let the pupils play that the sounds are birds in a cage. As they give the names of the birds (sounds), the birds may be released from the cage, to fly South, before winter overtakes them. Say to the children, "There are birds in this cage. Call their names and set them free." Each child has an opportunity to release one bird (sound).

Let the pupils play that the sounds are apples on a tree. Draw the tree, with a ladder, on the blackboard, and write the sounds on the tree. Have the apples picked (erased) and put them in a basket (write them on it). If a child fails, he gets no apple.

Have the pupils give the sounds, when the letters are pointed out on the blackboard, or write the sound if given.



## The Indians

**W**HEN Columbus came to our country he found people living here who were not like any people he had ever seen before. They were tall and straight. Their eyes and hair were black and their skins reddish-brown. They painted or stained their faces and bodies with paint, and wore skin clothing. On their feet they wore moccasins, made of deerskin.

As we have already learned, Columbus called these people Indians, and so we have called them ever since.

The Indians lived in villages. Some of the houses were built of bark and were quite large. The large houses were occupied by several families. The smaller houses were called wigwams, or tepees. They were quickly made by setting poles in the ground in a circle, tying the tops together, and covering the poles with bark or the skins of animals. Single families lived in the wigwams.

There was no furniture, no stove, fireplace, or chimney in the house of the Indian. The fire was made in the center of the rude dwelling, and the smoke went out through a hole in the top of the wigwam. The Indians lay, squatted, or sat on the ground around the fire. But they did not remain in their dwellings much of the time. They liked to stay out-of-doors as much as possible.

Animals were useful to the Indians in many ways. Their skins were used for clothing and as a covering for the wigwams, and for bedding. Of their bones, tools were made. Fishhooks and needles were made from fish-bones.

The Indians had no guns with which to shoot game. They used bows and arrows or stone hatchets.

To travel on the waters of lakes and streams, they used boats or canoes made of birchbark. The bark was taken from the trees in strips. These were sewed together with strips of deerskin. The seams were covered with spruce gum so that no water could get into the boat. The Indians fished from the boats. These boats were light and easy to carry, and they were so easily tipped when in the water that it was necessary to sit very quietly in them or they would upset. One of the things every Indian boy learned was to make and manage a canoe.

Aside from fishing and hunting, the men did little work. The Indian women did most of the work. They cooked all the food. They made the clothes. They cleared away the land by burning down trees, and they cultivated little patches of ground. They had no plows, but they scratched the earth with a stag-horn or a crooked stick and used clam-shells in place of hoes or spades. The crops they raised were corn, beans, squashes, pumpkins, and melons. We must thank the Indian women for these plant foods, which we use today.

The Indian women prepared but one meal a day. They cooked beans, hoecake, ashcake, pone and hominy, samp and succotash, and popcorn, and they taught our great-great-grandmothers how to cook these things. Wooden or clay dishes were used to cook in. Red-hot stones were dropped into the vessels containing the food, to cook it. Some of the clay dishes were decorated with painted figures.

The Indian women made their own pottery—their bowls and jars—with only a little flat stick and a smooth pebble with which to shape and polish the clay. They found minerals in the earth, to use for paint, and ground these between two stones to soften them. A feather was used for a brush. The women made their own designs.

The women dressed and sewed skins together to make clothing. Some tribes made blankets. One tribe, called Navajos, still makes a kind of blanket that is so closely woven that it will hold water. The blankets are often woven in bright colors

or patterns and are very pretty. It takes a long time to make them, and they bring a high price. Some of the clothing made by Indian women from buckskin is almost covered with bead embroidery, and is so heavy that it would be difficult for a white person to wear or carry it. Indian girls spend much of their time in sewing and embroidering clothing, and in making mats of rushes.

The Indian baby does not trouble his mother much. He is wrapped up in skins and strapped fast to a board. When his mother is at home, his cradle-board is hung from the branch of a tree near the wigwam. When the squaw mother goes away from home, she straps the board cradle to her back, with the little papoose in it.

## Hiawatha

 IAWATHA may be studied as a type of forest Indian. The historical setting of Longfellow's poem and something of the life and customs of the Indians come first. Pictures, vivid descriptions, and bows and arrows, moccasins, birchbark canoes, baskets, and pipes serve to give an idea of Indian life. The pupils may be questioned as to their knowledge of the red children of the forest.

Let pupils in the room and others in the building, if possible, make a collection of Indian articles, such as moccasins, snow-shoes, arrow-heads, bows, birchbark canoes, baskets, Indian blankets, totem poles, buffalo robes, deer-heads, etc. In every neighborhood there is some one who has such a collection, and if requested by the teacher, will willingly loan it for an occasion of this kind.

There is sure to be some article of interest relating to the subject in every household, and every pupil should be encouraged to contribute to the collection, if possible. Those who have no Indian articles at home may borrow from neighbors or relatives. The very little people may make, instead, a collection of Indian pictures and sets of pictures. These are to be mounted or tacked up about the room.

Arrange your articles on tables about the room, or hang and fasten them to the wall. A fish-net or tennis-net tacked to the sides of the room may be used for this purpose.

Get Indian doll babies and let the pupils handle and talk about them, and dress others like them.

Teach the children any one of the beautiful lullabies given in the list of songs.

Contrast the cradles of the white and the red babies. Describe the birchen cradle which is suspended from a tree while the mother is busy, fastened to her back when she is moving from place to place, and stood on one end in a corner of the wigwam during meals or in cold weather.

The white baby lies in a hammock while out under the trees, and in a cradle or small crib in the house, and is carried in mother's arms or pushed in a baby-carriage while mother is walking out.

After the background is prepared, the story of Hiawatha may be given little by little, beginning with "By the shining Big-Sea-Water," parts of it being memorized. The reading and language and the drawing-lessons serve as a means of expression whereby the story might be reproduced.

In connection with this study in literature, the children may have observation lessons upon the Indian baby, cradle, wigwam, the squirrel, birds, wild flowers, the firefly, etc.

Hiawatha's kindness to animals should be dwelt upon and his keenness to observe and desire to learn about objects in nature around him.

The following topics may be touched upon: Hiawatha's boyhood; his school and lessons; his games and occupations; his weapons and hunting; his friends among the birds and beasts; his friends among other Indians; his home, food, clothing, personal appearance; Indian household utensils; Indian baskets and dishes; Hiawatha's strength and bravery; his fast in the forest; his present of corn to his people; his welcome to the white man; his departure and charge to other Indians.

### PICTURE STUDIES

Show colored pictures of Indians, calling attention to the fantastic ornamentation and coloring employed by them, their gaudy blankets, clothing, and headdresses. The Rinehart Indian Portraits are excellent for this purpose. They are 7x9 inches, and cost but five cents each. Among these will be found types from the following tribes: the Apache, the Sioux, the Wichita, the Winnebago, the Pueblo, the Tonkawa, the Arapahoe, the Maricopa, the Crow, the Kiowa, the Flathead, the Nez Perces, the Cheyenne, the Blackfeet, the Assiniboine.

## Hiawatha's School

IAWATHA went to school, but his school was not at all like yours. His schoolroom was much larger than yours, because, you see, it was the whole of outdoors—the forest, the prairie, the hills, and the streams. He had no books, and no pictures to look at except those Mother Nature painted for him on the sky, the earth, and the water. Indian people, at the time in which Hiawatha lived, could not read or write. When the members of one tribe wished to send a message to another, they painted pictures of birds, animals, men, the sun, the moon, and many other objects, on birchbark or deer-skin. Each picture had a meaning and told a story to the one who received it.

While Hiawatha had no books to read, he often had stories told him. Every tribe had one story-teller, and at night when the camp-fire was lighted the Indians, old and young, would gather about it to listen to the story-teller. Some of his stories were about animals, or of wars or hunts, and the Indian boys learned them by heart, in order that they might be able to tell them to others. Some of these stories have been put into books for us to read.

But Hiawatha and other Indian boys had lessons not in books. They learned to ride and hunt and fish when they were very small. They learned how to make arrow-heads and knives and spears with which to kill game. They learned how to make canoes and to catch fish by spearing them. Their fathers taught them all this. Then, too, they learned all about the names and the homes of fishes and birds and animals.

The Indians believed they could understand what the birds and animals talked about, and they imagined the wind talked to them when it murmured in the pinetrees.

Hiawatha loved the birds, the rabbits, and the squirrels, and never abused them. When he went hunting he did not touch these friends, but only killed the deer for food.

What did Hiawatha learn of the beasts or animals? What was the secret the squirrels had? How can a reindeer run so swiftly? Why is a rabbit so timid? Can it bite if you try to kill it? Can it climb a tree if you try to catch it?

What did Hiawatha call these animals when he met them?

How did he know when and where to find animals when he wished food? Do you think he kept looking up into the trees for birds, bears, and squirrels? He looked on the ground, too, for their tracks, and when he found them he followed them.

When Indian boys go hunting they have many things to think of in order to catch their rabbits, deer, bears, or birds. Can you tell me some of them? After they have found certain tracks and have followed the animals that made them to the places where they are hiding, what must they do in order to prevent the animals from hearing their approach? An Indian boy can walk so softly that not a leaf will rustle under his foot, though the ground be covered with leaves, and if he were to pass right by you you could not hear him. When Indians walk they always point the toes straight forward instead of turning them out a little, as we do. This is because for so long they had to follow narrow trails or paths through the woods, and if they turned their feet ever so little to the side, they might stumble on a root or vine.

Why can an Indian walk with less noise than we? What kind of shoes does he wear? Do they help him? Have you ever seen a moccasin? Who can bring one for us to see? Of what are moccasins made? With what are they trimmed? Who makes them? Are there Indian shoemakers?

Can you walk as softly as an Indian? Suppose we begin this week to practice. We will play we are Indians and will walk "Indian file." Can you tell me what that means? We will not walk on our tiptoes, and we will stand as straight and tall as Indians stand. We will play we are hunters and must not scare the deer away.

To-morrow we will play that we are moving our wigwams to another camping-ground and we will learn how to walk with something on our heads. Some Indians can carry baskets, jars, and other articles on their heads.

Now tell me some of the lessons Hiawatha had that you have—lessons in seeing and naming birds, animals, trees, fruits, leaves, nuts, flowers, etc., and in finding the hiding-places and homes of wild animals, and in recognizing their tracks. All these things he and other Indian boys could do better than you can. Why?

Can you recognize the track made by any wild animal? Why not? Can you recognize the track made by your dog? a cat? a chicken? a duck? a bird? a horse? a cow?

Can you tell a wagon track from a carriage track? from a bicycle track? from an automobile track? Have you ever looked at your own track in the dust? in the mud? on frosty ground? in the snow? In what can you make a track to-day? When you come to school to-morrow, make a track and measure it. Bring me a twig as long as your track.

Can you think of any other lessons that Hiawatha had that you have? He had lessons in touch, in talking, in making. What did he learn to make? From what wood did he make his bows and arrows? Can you make a bow and an arrow? Try it. What wood is best for bows. Are there any ash trees growing in this neighborhood? Find out. If not, you may use hickory.

Hiawatha also had lessons in hearing. He learned to recognize the sound made by each animal and what it meant; for beasts have a language as well as people. He learned to imitate these sounds so as to call the animals to him when he wished them to come near. Why do you think he wished to get near the wild animals? He was obliged to hunt and kill animals for food. But he never shot them for sport, as white men sometimes do. He would have thought that cruel.

Can you tell and imitate the language of any beasts? Can you tell me anything about the language of the cat? the dog? the mouse? the pig? the cow? the sheep? the goat? the horse? the donkey?

The cat purrs, meows, and spits (*f*).

The dog barks and growls (*r*).

The mouse squeals (*ee*).

The pig grunts and squeals (*ü i*).

The cow lows (*moo, m.*).

The sheep bleats (*bä—ä*).

The horse neighs.

The donkey brays.

There was another reason why the Indian boy learned the meaning of sounds. He had to protect himself against other Indians who were his enemies, and was always watching and listening for the approach of one of these. The Indians used their bows and arrows to shoot people whom they considered their enemies.

When Indians went out to fight they made themselves look very terrible by painting their bodies and faces. They painted themselves with pictures of birds and beasts and fishes, and put

feathers in their hair; and they had a war-cry that sounded like this,—ī.

When you go home to-night you may decorate your hair with feathers as the Indian in this picture has done. (Show picture.) Then practice on this war-whoop. You may make it very softly now, three times. Who knows of a word that contains this war-cry sound? Then let us look at the words in our reading-lesson and hunt for the words that contain that sound.

(Refer to words on the board or in a book.)

If any one has an Indian costume he may bring it to-morrow and pose for us. We will take his picture. He may bring his feathers, too; we will paint them also.

The Indian girls also had their lessons. They were taught to weave cloth and mats and make baskets and dishes and clothes. They made moccasins of buckskin and embroidered them with beads. They also were taught to cook and do many other things.

## Indian Schools To-day

 HE Indian children who live in the United States to-day go to schools much like our own. Our government furnishes the buildings and teachers, just as it does for your schools. But the pupils usually live at the schools. Sometimes the teachers are Indians, and there is a truant officer, too—an Indian policeman. Many of the pupils know no English at first, and must learn to speak our language just as the little children must who come from other countries across the sea.

The pupils in Indian schools learn how to sweep, dust, scrub, sew, garden, care for their clothes, and many other things. They are taught these things at school because their parents do not teach them at home. When the pupils return to their homes they teach their parents what they have learned.

Would you like to spend a day at an Indian school? Imagine, then, that you are at the school building at six o'clock in the morning. The rising-bell rings at this time. The children rise at once, for they are expected to dress quickly. Their clothes are placed in a certain order the night before, so that they may be ready and quickly put on in the morning. When all are dressed, they line up and march downstairs to wash their faces and hands and comb their hair.

Some of the larger boys and girls help to prepare breakfast. Boys as well as girls learn to knead bread and cook. When the breakfast bell rings, lines form again and the pupils march to the dining-room. A teacher or dining-room matron goes about, teaching the boys and girls how to hold their knives and forks. Sometimes the older children help the little ones.

After breakfast comes the bed-making. The bedroom windows are opened when the children rise, and the rooms air until breakfast is over. Then the pupils make their beds. Work-clothes are next put on for certain kinds of work. Some of the pupils wash dishes, some sweep bedrooms, halls, and playrooms; some dust, and some work in the barn or at the wood-pile.

When the work is done it is time for lessons. Faces and hands must be washed, finger-nails cleaned, hair combed, clothes brushed, and repairs attended to. The older pupils are expected to help the little ones at all times.

In these schools half the day is given to books, the other half to learning to keep house and to do the work of a gardener, a farmer, a carpenter, a blacksmith, etc. While those who go to school in the mornings are at their studies the others are at their industrial lessons. At the afternoon school the classes are made up of those who are out in the morning.

Saturday at the Indian school is scrubbing-day, when all the boys and girls are busy. After dinner comes a half-holiday. The pupils have their play-time and games on other days as well, and play at doing the same things their parents and others do. The boys like especially to play horse and break horses as do the cowboys. The girls play with dolls and at housekeeping. They make doll-dresses and mud pies just as little white girls do.

Sometimes when Indian parents come to the settlement to get food from the government stores or to trade, they camp near the school, and the children go out to see them and spend part of the day with them. When school is out and vacation comes, the children go back to their wigwam or log-house homes and remain for the summer. There they ride and hunt in the woods and play to their hearts' content.



## HAND EXPRESSION

Weave Indian rugs.

Model Indian dishes, canoes, and a baby in an Indian cradle.

Make mats of rushes, and Indian baskets of raffia.

Reproduce the story of Hiawatha in cuttings and drawings.

Let the pupils use colored pencils, crayons, or water-colors.

Give them a lesson on the use of colored pencils. Let them select from the box and show you the color to be used in making the pine trees and the grass; the color with which to make the bark of the tree, the cones, and the owl in the tree; the color for the wigwam and the ground, and finally that for the "Big Sea-Water."

The red will show the fireflies flitting in and out among trees and in the wigwam, and the yellow will picture the moon and stars that shone above his cradle.

Place pictures of wigwams, trees, bows and arrows, and Indian bowls on the blackboard, and let the very smallest pupils make them with corn, pegs, seeds, or sticks.

*Indian Baby Cradle with Papoose:* Give the pupils hectographed patterns, of heavy paper, of an Indian baby's bed or cradle, with the baby in it. Let them cut out, color, and fold these. Color the baby's face brown; the eyes, nose, and mouth black. The sides of the cradle, and the top, are a lighter brown, and folded in and strapped, the strap being put on in dark brown or black. The space left at the sides of the baby's face may be colored yellow to represent the blanket folded around the baby. The sides may be punched where the dots appear and laced together with black thread to represent leather thongs.

*Indian Children:* Give hectographed patterns of Indian children, hectographing the lines of the face, arms, legs, hair, tunic or blanket, and bows and arrow, as well as the outline. This will leave little free-hand drawing to be done. Have the figures cut and folded as directed or indicated. Use wax crayons for the coloring. Brown may be used for the face, a light brown for the limbs, and black for the hair. The moccasins may also be a light or yellowish brown, ornamented with bright red and blue dots to represent beadwork. The band decorating the tunic, and the feathers in the hair, may be made of any bright color. If a blanket is worn, decorate it with bright stripes.

*Indian Pictures:* Let the pupils cut, free-hand, or from patterns, pictures of Indian men and women, and color them, after

they have seen colored pictures of Indian people. Red or brown raffia frames may then be made for the pictures.

*Indian Dolls:* Have dolls dressed as Indians and arranged on the sand table to represent the people of an Indian village, busied in various ways.

*Canoe:* Cut canoes, free-hand, out of manilla bristol-board, using a picture pattern. Fasten them together by sewing a small star at each end. Color them brown. Place a paper Indian in each canoe.

*Wigwam:* Give hectographed patterns of wigwams and have them cut and colored brown. Mount these on blue mounting-paper or cardboard. Color the lower part green to represent grass. Add trees and bushes.

To make a wigwam for the sand table, trace a circle on the paper with a diameter of six or seven inches. Make another circle in the center of this about an inch or three-quarters of an inch in diameter. Measure off as much of the circumference as is needed, and cut. Paste the sides together to make the wigwam the right shape. Decorate with designs or pictures in water-color or pencil.

## BODY EXPRESSION

Pocahontas and Captain Smith; Pocahontas Saves Jamestown. *Children's Classics in Dramatic Form, Book II.* Stevenson.

Hiawatha. *October Primary Plan Book.*

Hiawatha's Boyhood. *Little Plays for Little People.* Noyes and Ray. Indian Plays and Games; Indian Dance. *Plays and Games.* Parsons. Ten Little Indians. *Graded Games and Rhythmic Exercises.* Newton.

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READING  
FIRST GRADE

- The Indians; Indian Houses; The Long House; The Pueblo; Indian Food. *Krackowizer's First Reader.*  
Hiawatha and Nokomis; Mudjekeewis; Hiawatha and Minnehaha; Hiawatha and the Deer; The Bow and Arrow; Hiawatha's Canoe. *Krackowizer's First Reader.*  
The Indian. *Nelson's First Science Reader.*  
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Hiawatha. *Rhyme and Story Primer.*  
The Indian. *Nature and History Stories.* Hicks.  
Hiawatha. *Nature and History Stories.* Playing Indian. *Child Classics Primer.* Alexander.  
Hiawatha. *The Holton Primer.*  
The Indian Baby. *Finger Play Reader, Part One.* Davis and Julien.  
The Indian Boy and the Maple Sugar. *Silver and Burdett First Reader.*  
*Hawk Eye: an Indian Story Reader.* Smith.

## SECOND AND THIRD GRADES

- Hawk Eye.* Smith.  
*Two Little Indians.* Maguire.

*Legends from the Red Man's Forest.* Tanner.

The Young Man Hiawatha. *Art-Literature Second Reader.* Chutter.  
The Indians. *Wade and Sylvester's Language Series: Second Reader.*  
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### HELEN HUNT JACKSON

BORN OCTOBER 18, 1831

MANY years ago a little girl, whom we shall call Helen, came to this world to live. I think she must have come on a Sunday, because the little birthday rhyme says that "the child that is born on the Sabbath day is blithe and bonny and good and gay." You have heard of sunshine fairies. Well, she was one of them. She carried brightness with her wherever she went, no matter if the day was dark and disagreeable and every one else cross.

I wish to tell you about her to-day, because this is her birthday and because when she had grown to be a woman she wrote many beautiful poems about autumn which I wish you to hear, and last and best of all because she helped the Indians. I thought you would like to know that, and I think it will help you to remember it if I tell it to you now, while you are studying about Hiawatha and other Indians.

When Helen Hunt Jackson was a little girl she liked very much to go out into the big, wide, wonderful, beautiful school where Hiawatha and other Indian boys learned their lessons.

Her eyes were no bigger or brighter than yours or mine, but she saw many things that you and I do not see, because she looked so carefully about her. She always found the prettiest wild flowers and the brightest autumn leaves. Of all the children who came to school it was she who caught the very biggest butterflies and the queerest bugs. And she never forgot to watch for the pictures which Mother Nature paints on the sky, the water, and the earth for us to see and enjoy. When she grew to be a woman she painted some of these pictures for us with a pen.

Did you know that there are artists who can make word-pictures that are just as wonderful as those painted with brushes and colors?

These artists we call authors or poets. There is one very nice thing about these pictures: you can see them with your eyes shut. Have you ever seen a picture with your eyes shut?

Well, I will show you some of the beautiful autumn pictures Helen Hunt Jackson painted, and by memorizing them—getting them by heart—you may fix them so fast in your minds that they will never get away.

Then if you are sick or shut up in a room some time with nothing pretty or pleasant to look at or think about, you may hang up one of these pictures on your walls—just shut your eyes and say the poem over to yourself, and play it's there in the room. Two of her pen pictures are pictures of September; one of them is painted with a great deal of yellow in it. Then there is a picture of October, and one of the month that is coming when October is gone—what is it?

When Helen Hunt Jackson had written a book of poems she looked about her to see if there was not something else she could do. She went out West where the Indians lived and visited them and came to know them well. When she saw they were sad and troubled and not happy as many other people were she asked them why. Then they told her.

Long ago the Indians used to live right here where we are living. When our great-great-grandfathers came to this country they bought this land from the Indians and built *their* houses here. Then the Indians moved away. By and by some more people came and bought more land and the Indians moved again. Some of the people were not willing to pay the Indians for their land and made them give up their homes whether they wished to or not. If they refused to do this or to go when they were told, they were punished and often killed.

And by and by they came to believe that all the pale faces (for that was what they called the white people) were wicked men and they fought very long and hard for their land. When it was taken from them they had no place to hunt and they could get no food. They had to take what food the white people gave them and sometimes it was not very good; and sometimes it was stolen from them, too, and they did not get any at all.

When Helen Hunt Jackson heard all these things she felt very sorry that they had been treated so badly. So she wrote books and told about their troubles. And she sent these books to the people who make laws and asked them to help the Indians instead of cheating them out of their homes and then killing them if they fought to keep what belonged to them.

She thought many of the Indians were brave and noble men, and you may be sure they will always remember what she has done for them.



## The Growing of Hay and Grain

**A** MONTH might be spent with profit in the hay- and grain-fields, but if only a week can be given at this time, a part of the work planned with grains and their products may be deferred until November. Corn may be taken up in connection with early farming by the Indians and the Puritans.

Last month we spoke of the earth, its size, its beauty, and its covering. This month we shall consider at length the clothing of the earth, grass, and its uses. From hay and its production (which represents the simplest feature of agriculture) we pass to a consideration of the giant grasses—corn and sugar-cane—and of grains. When lessons on grains are taken up, there should be an orderly arrangement in a natural sequence, from the seed to the loaf of bread. Heads of grasses and grains should be provided for observation and study, and where possible the whole plant should be brought into the schoolroom. These can be obtained of any farmer for a small sum, but it is better to go out to the fields and bring the grasses and grain back. Pictures are a help, but they will not take the place of the object in many instances. Fill a window-box with soil and have the pupils plant grass and grain seeds and watch their growth.

Have a collection of cereals prepared from grains, in small glass bottles, and a collection of pictures of farming and harvesting implements, or one of toy implements.

Draw a plan of the farm upon the board, dividing it into fields. Indicate with drawings the contents or condition of the fields—the corn and the buckwheat ripe and ready to be har-

vested, and the wheat, rye, and barley fields with short stalks or stubble; the plowed fields planted with winter wheat and rye last month, or waiting to be planted this month. If the journey to a field is an imaginary one, show pictures of fields of different kinds and question the pupils in regard to them.

## Hay-Fields

 **W**HAT does the farmer keep on his farm that must be fed? What do the horses, cattle, sheep, hogs, and poultry eat? Where does the farmer grow hay and grain for stock? What does the farmer feed his stock in winter when there is no growing grass and it is too cold for the animals to remain in the pasture? Where does he get his hay? How many have seen a field of hay? Describe it. Where are the pasture lands and the meadows on the farm? Why are they so often enclosed with a barbed wire fence? Why does the farmer pasture his stock on hilly land when there are hills on his farm? What kind of grass is best for hay? How many have seen timothy? clover? Describe them. For what are they used? Introduce varieties of grass to awaken interest. Note the stem, joints, blades, and roots of grasses. The roots are valuable for holding the soil in place. The salt meadow hay is valuable as food for cattle.

Show pictures of hay-fields. How and when does the farmer plant grass-seed? When does the grass begin to grow? How long does it grow in the meadow before it is cut and harvested? The grass is permitted to grow until it blossoms and the seed is nearly ripe. Then it is cut and dried, when it becomes hay. How is it cut?

How is grass cut on our lawns? Would a lawn-mower do for a field where the grass had grown tall enough to bear blossoms? Show pictures of mowing-machines and mowers at work in the fields, to help the pupils understand how the machines accomplish their work. After the grass is cut, it must be spread, turned, and dried, and this is done by a machine called a *tedder*. After the grass is dry, it is raked up by a hay-rake, piled into haycocks on the fields, or pitched with pitchforks into big hay-wagons. How is it protected from dew and rain while in the field? Where is it stored when it is taken from the field? Some grass-seed is allowed to ripen, in order that the farmer may have

new seed. Small animals carry some seed away and store it for food for winter.

How do the farmer's hay-fields look now? Is the grass growing there? the clover? Where are the hay and the clover that were there in summer? How many have seen a haystack or haycock? How does fresh hay smell? How is the hay taken to the barn or to market? How many have seen a hayrick or hayrack? How many have had a ride in one? Who has hunted eggs in the haymow?

How is hay baled? What is done with the baled hay?

### THE HAYLOFT

THROUGH all the pleasant meadow-side  
     The grass grew shoulder high,  
     Till the shining scythes went far and wide  
         And cut it down to dry.

These green and sweetly smelling crops  
     They led in wagons home;  
     And they piled them here in mountain-tops  
         For mountaineers to roam

Here is Mount Clear, Mount Rusty-Nail,  
     Mount Eagle and Mount High;  
     The mice that in these mountains dwell  
         No happier are than I!

O what a joy to clamber there,  
     O what a place for play,  
     With the sweet, the dim, the dusty air,  
         The happy hills of hay!

—ROBERT LOUIS STEVENSON.

### Grain-Fields

 E HAVE found that bread of different kinds is the most common and important food of all, for man. From what is it made? Flour and meal are made from the seeds of plants called grains. Mention the grains. Wheat, oats, rye, barley, buckwheat, corn, and rice are all grains. How and where are they grown? Describe a grain-field. In growing, the grains look much alike, with the exception of corn. Each

grain has a jointed stem, which is generally hollow. Each has a head called an ear, and little seeds or kernels called grains.

How many have ever seen a field of growing grain? (Show pictures.) Describe the grain-fields you have seen. Were they green? How many have seen a field of ripened grain? a field with the grain in shocks? a field after the harvest? How are fields usually enclosed? Why? What kind of land does the farmer select for his grain-fields? Is a level or a hilly field better? Would it be as easy to use machinery on the hills as on level fields? The farmer bestows much time, thought, and labor on his grain-fields, because they produce for us the plants that provide bread.

Show the pupils heads or ears of wheat, oats, barley, and other grains. How can we distinguish the one from the other?

Wheat sways heavy, oats are airy,  
Barely bows a graceful head.

Have the pupils note the ways in which these grains hold their heads, and the shapes of the heads. Which bows its head? Which is heaviest with grain? which lightest? Where do these grains grow? How many can tell a field of wheat, without looking closely at the stalks or heads? a field of rye? of buckwheat? Does the buckwheat bow its head?

How do the grain-fields look now? What do we find growing in them? (Buckwheat, corn, pumpkins.) What should we have found in the fields in September? (Wheat and barley.) Where is this grain now? What does the farmer do with the grain-field after the harvest? Is he working in the fields this month? Why is he plowing in the fall? What does he plant in the fall? (Winter wheat and rye.) How are they planted?

## Plowing

ET the children tell how the soil is prepared for the seeds; why plowing is necessary; how plowing is done; the kind of plows used. Show pictures of plows and have the pupils learn the uses of the several parts—where the horse must be fastened; how the farmer holds and guides the plow; which part of the implement digs up the soil; how the soil is laid in furrows and the weeds and top soil are turned under.

Are all plows drawn by horses? How many have seen steam plows? Some of these plows turn many furrows at once and the work is done much more quickly than it could be done with horses to draw the plow. After the ground has been plowed, what does the farmer do? Sometimes he puts bone dust or manure on the soil to make it richer. Then what is done? The soil and the manure are mixed by raking or harrowing.

The newly plowed ground is too rough and uneven to receive the seeds and must be raked or harrowed and smoothed over until the big, hard lumps of earth are reduced to fine soil, that the seeds can push their way through. Show a picture of a harrow. If there are many stones in the field, they must be removed. If there is no machinery fitted for this work, it must be done by hand.

Speak of the Indians' method of breaking and cultivating the soil; of the sharp-pointed stick, the old-fashioned wooden plow, the steel-shod one, and plows having plowshares made all of steel, and last of the steam plow.

Show pictures of old-fashioned and modern plows.

Rosa Bonheur's "Fall Plowing" may be used with this lesson.

## Sowing or Planting

 HOW pictures of seeders and explain how it is possible for them to plant and cover seed at the same time. On large farms the seed is planted or sown by machines called *drills*. Sometimes the grain is sown by hand. The seed is then carried in a big bag. The farmer takes out handfuls of grain and scatters it as he walks. When sown in this way, the ground is afterward rolled by a machine called a roller. Show a picture of a roller. Show also Millet's "Sower."

What birds are apt to be on hand for the planting? Crows and blackbirds do some damage, and most farmers consider them enemies, but men who study birds and their habits carefully say that they do more good than harm, by destroying insects which, if left in the earth or fields, would ruin the crops.

EVERY one is sowing  
Both by word and deed;

All mankind are growing  
Either wheat or weed.

## Growing Crops

 AVE the pupils describe the growing grain as they have observed it in fields—first as tiny blades or spears of grain, then as stalks, tall and slender, with long, narrow leaves. Describe the blossom spike or head at the end of the stalk, which has a *beard* to protect the kernel from the birds.

Give to each pupil stalks of green and ripened grain. Have them observe the stalks carefully and note the slender, tough, hollow, jointed stem; the head at the end that is called the *ear*; the seeds in the ear that are called *kernels*; the husks that wrap the kernels and the strings that make the beard; the number of seeds or kernels in each wrapper and their shape, size and color. The husk was given to the grain to protect it until it was ripe. The kernels while growing are soft and milky; when ripe they are hard, dry, and yellow.

How tall does grain grow? When does it blossom? How long does it take for the seed to ripen? How can we tell when the seed is ripe? Can we leave the ripened wheat, oats, and barley standing in the field as we can corn? What would happen to the seeds in a short time?

## The Harvest

AND now with Autumn's moonlit eves  
 Its harvest time has come,  
 We pluck away the frosted leaves  
 And bear the treasure home.

 HAT is done with grain when it is ripe? What do we mean when we talk about the *harvest*? The *harvest* means the gathering of crops; it also means the time when crops are gathered. Autumn is the gathering-time of most of our vegetable foods—our grains, fruits, and vegetables. Name all those you can think of that are harvested or gathered in the autumn. Name some that are not. How about oranges, lemons, and grape-fruit? Is the autumn the harvest time for others beside the farmer and the gardener?

Are all grains harvested at the same time? What grain

ripens first? What grain ripens last? Wheat ripens in August or September; barley in September; corn in October or November. Corn is the last field of grain to be harvested. It is usually cut and shocked in October. It is left in the fields in shocks until November or until spring, or husked and stored in cribs, or shelled and stored in granaries, or taken by wagon to elevators—large buildings in which it is stored.

The grain on large farms is cut by machines called reapers or harvesters. These have knives that move back and forth over the ground near the roots of the grains. All the grain is made to fall in the same direction and another part of the harvester, called the binder, catches the stalks and rolls them into bundles, or sheaves. The binder also fastens a string or wire about each sheaf, and then drops the latter. The harvest hands in the field follow the binder and pick up the sheaves and stand them on end to dry. The reapers are drawn by horses or mules.

On small farms where the farmer does not have much grain or expensive machinery to help him, he sometimes cuts the grain with a cradle. This is a kind of scythe, with a sharp blade and a long handle. It has also a light wooden frame of long teeth. The farmer swings this back and forth, from right to left, with a rocking motion. Where there is no machine to tie the sheaves, the farmer must tie his own.

### THRESHING

When the grain is dry it is taken home in great wagons or hayricks and stored or gathered and threshed in the fields. What do we mean by the word *threshed*? Threshing means separating the kernels in the ears from the husks. They may be separated by hand (let the pupils try it); but suppose we had to remove all the husks from the grain by hand—what a long time it would take! People have found quicker ways. Long ago they used to lay grain upon a floor and have the kernels trampled out. Then clubs or *flails* were invented (show a flail or a picture of one) and the grain was beaten with them, until the kernels were separated from the husks. Flails are still used in some places, but threshing with them also is a slow way and now we use great machines called *threshers*. The wheels of the thresher are moved by steam.

Some of the harvesting-machines used on the great farms in

the West are so made that they both cut and bind the grain and thresh it, in the field.

Show mounted pictures of reapers, threshers, and other harvesting-machines. These may be obtained from catalogues of farming implements such as can be obtained from hardware stores or manufacturers of farm implements. Tell the story of the reaper, as given elsewhere. In showing pictures explain how one part of the machine cuts the grain and another part gathers it and ties it into bundles called sheaves.

Show pictures that illustrate harvesting in different parts of the world. The Keystone View Company of Meadville, Pa., furnishes inexpensive and excellent photographs (unmounted) illustrating the harvesting of grains, fruits and food in our own and many other lands. Teachers will find it worth their while to send for the catalogue of this company.

After explaining the early method of using flails to thresh out the grain, let the pupils experiment with the flail. Tell of the primitive method of tearing up the grain by the roots, and the later methods of cutting grain by hand with a scythe, then the machine drawn by a horse, and last of all the cutter and binder operated by steam.

## Storing and Marketing of Grain

 **W**HAT is done with the grain that is harvested? Where and how is it transported to the barnyard and stored? How and where is it marketed? How is it transported to the market or the elevator? Who knows what a grain-elevator is? (Explain the term.) Who buys the grain? What does the grain-merchant do with it? How does he measure it or weigh it?

For what purposes is grain sold? Some is sent to mills to be made into flour; some to factories to be made into breakfast foods or starch; some to dealers to be used for feed for poultry and stock and for many other purposes.

Which grains are used most for flour? for meal? for food for stock and poultry? How many have eaten oatmeal mush or porridge? cornmeal mush? pearl barley? wheat-bread? corn-bread? ryebread or barley-bread? buckwheat cakes? cracked wheat? cream of wheat? shredded wheat biscuit? Are these foods prepared on the farm?

## RELATED PICTURES

In the following list the numbers following titles refer to Perry Pictures and are given for the convenience of teachers who have no catalogue:

The Sower (510); The Gleaners (511); The Angelus (509); Going to Work (512); The Buckwheat Threshers. Millet.

Morning (wheat; 576); The Gleaner (577); Recall of the Gleaners (578); End of Labor (579); Blessing the Fields (580); Sifter of Colza, Breton.

In the Field; End of Day (586); The Haymaker (587); Across the Fields (587 C); The Haymaker (587). Adan.

Harvest Time (589); Paying the Harvesters (591). L'Hermitte.  
Reapers. Robert.

Ripening Wheat Field. Volkmann.

Cornfield. Wallace.

Plowing (540). Rosa Bonheur.

Psyche and Cupid. Bouguereau.

The Cornfield (890); The Hay Wain (590 B). Constable.

The Mowers; The Haymakers (601); Haying (606). Dupré.

## HAND EXPRESSION

### DRAWING, PAINTING, CUTTING

With ink paint shadow pictures of the grains, showing their shapes.

Draw or paint fields of grain—green, ripe, or in sheaves; men in the fields raking, binding into sheaves, loading wagons, threshing with flails, winnowing with sieves, shoveling into sacks or bins to take to the mill.

Illustrate “Alice’s Supper,” or the “Little Red Hen,” or the following lines:—

THERE was a field that waiting lay,

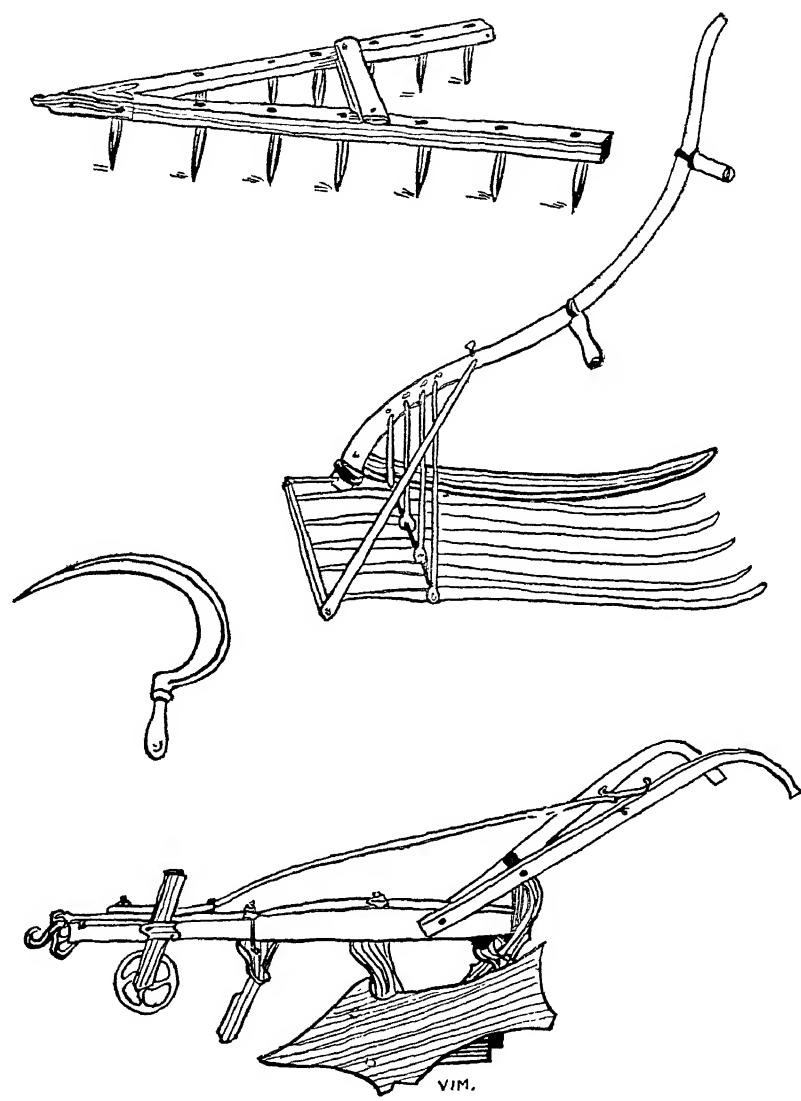
All hard and brown and bare.

There was a thrifty farmer came

And fenced it in with care.

Draw or cut the implements used by the farmer in the grain-fields—the pitchfork, the flail, the thresher, the corn-sheller, the hay-binder, the sickle—and the granaries where the grain is stored.

Cut and paste a grain-elevator.



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#### FARM IMPLEMENTS

A Harrow, a Cradle, a Sickle and an Old-Fashioned Plow—for the blackboard.

Cut and paste boxes and envelopes for different grains and cereals made from grains. Write the names on the envelopes and boxes.

Show with a pencil the injurious insects or weeds that infest the grain-fields.

Make a flail. Fasten two sticks end to end with a string. The sticks should be about a yard long.

Lay designs on the desks with grains, following outlines on the board.

Build a fence around a field of grain. Use sticks or tooth-picks a half-inch apart.

Write or build with letters the names of grains grown in the farmer's field.

Tell in one sentence five grains the farmer grows in the field, using the word *and* but once.

#### WORD- AND SENTENCE-BUILDING

Field, pasture, meadow, grove, acres, seed, grain, grass, hay, wheat, rye, oats, barley, buckwheat, corn, clover, soil, fence, hedge, clay, loam, bind, thresh, shell, haul, ditch, rake, harvest, stack, shock, mow, weed, hoe, spade, reap, sow, plant, harrow, plow, dig, roll.

#### CHART-MAKING

Have the pupils build up a grain-chart. Upon the chart sew or glue heads of oats, wheat, rye, rice, barley, and other grains of which flour are made. If it is impossible to secure the grains for this purpose, pictures of them may be pasted on the chart. Pictures of fields of grain and harvest scenes that have been cut from books and papers, or drawn or painted, of farm machinery and tools, grist-mills, steam rollers, etc., may also be arranged on the chart.

*Grain-Book.* The same plan might be followed in making individual *Grain-Books*.

#### THE SAND-TABLE

Reproduce on the sand-table the grain-fields and pasture. Fence in the fields with sticks or blocks or a paper fence. In connection with the building or laying of the fence, built of sticks, the children may be taught the meaning of *vertical* and *horizontal*. The terms *square* and *oblong* may be taught in con-

nection with the laying out of fields. Put in sprays of wheat or grass or grain, or piles of grass for hay. Arrange grain in the form of shocks or tie it in bundles and place them in the field.

In one field grain may be stacked ready to be taken to the barn. The wagons (paper or tin) may stand in the field, ready to be loaded. Toy horses may be utilized or paper horses, cut with a base to enable them to stand upright. Make furrows in the sand, to represent a plowed field.

Animals may be placed in the enclosure or field reserved for pasture land. This should be planted and kept wet until the green grass covers this space. Green tissue paper may be utilized in the absence of real grass.

### BODY EXPRESSION

#### GAMES

The Farmer and the Crow; The Farmer; The Farm. *Graded Games and Rhythmic Exercises.* Newton.

A Visit to the Farm. *Plays and Games.* Parsons.

#### DRAMATIZATION

The Pot of Gold. *Children's Classics in Dramatic Form, Book II.* Stevenson.

Fishing on Dry Land. *Children's Classics in Dramatic Form, Book II.* We Plow the Field. *Schoolroom Plays.* Beebe.

Dramatize "The Farmer and the Lark." The smallest pupils may act as baby larks cuddled together in a "play nest" in the corner. The tallest boy pupil may be the farmer. Other pupils may take the place of the mother lark and of heads of wheat surrounding the nest.

#### PICTURE POSING

Let the pupils represent pictures with which they are familiar. "The Gleaners" may be represented by several children with arms entwined to make a stack of wheat, in the background; in the foreground two or three pupils may be gleaning.

#### THE FARMER

Rhythmic exercise, industrial imitation. Plowing and planting field; reaping grain, gathering and binding into sheaves; threshing with flail, winnowing, etc.

Let the pupils accompany song or concert recitation with following motions:—

1 *Plowing*: Raise arms forward, putting the finger-tips together and spreading the palms apart, to represent plow-share. Move the plow toward the front in straight line to make the furrow.

2 *Sowing*: Carry bags of seed under the left arm, and scatter seeds with the right, while walking forward.

3 *Reaping*: Swing arms in imitation of sickle; rake and bind into sheaves.

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The Ears of Wheat. Grimm. *October Primary Plan Book*.

The Proud Little Grain of Wheat. Frances H. Burnett.

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The Farmer and the Birds. *In the Child's World*. Poulsson.

The Little Red Hen. *For the Children's Hour*. Bailey and Lewis.

The Wheatfield. *The Golden Windows*. Richards.

A Child's Thought of Harvest. Susan Coolidge. *October Primary Plan Book*.

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Ruth. Thomas Hood.

The Gleaners. Jane Taylor.

Scythe Song. Andrew Lang.

Fair Meadows. *Five Minute Stories*. Richards.

Autumn; The Harvest Moon. Longfellow.

Harvest Hymn; Seed-Time and Harvest; The Huskers; For an Autumn Festival; The Barefoot Boy. Whittier.

## SONGS

Harvest Song. *Songs for Little Children, Part 2*. Eleanor Smith.

Alice's Supper. *Songs for Little Children, Part 2*.

Mowing Song. *Songs for Little Children, Part 1*. Eleanor Smith.

Blessings on Effort. *Song Stories for the Kindergarten*. Hill.

The Story of Bread. *Song Stories for the Kindergarten*.

Song of the Loaf of Bread. *Songs of the Child World*. Riley and Gaynor.

Song of the Shining Sickle. *Songs of the Child World*.

The Little Red Hen. *Child's Song Book.* Howliston.

The Threshers. *Songs and Games for Little Ones.* Walker and Jenks.

Before the Mowing. *Song Echoes from Childland.* Jenks and Rust

The Haymakers. *Kindergarten Chimes.* Wiggin.

The Mowers. *Kindergarten Chimes.*

Russian Haymaking Dance. *Popular Folk Games and Dances.* Hofer.

Swedish Harvest Game. *Popular Folk Games and Dances.*

## Gems to Memorize

YE BROAD, green Meadows, so fresh and fair,

Oh, ye have many a treasure rare,

Flowers the loveliest,

Barley and corn,

Oats, wheat and clover tops,

Berry and thorn,

Grass for the flocks and herds,

Herbs for the sick;

Rice, too, and cotton

The darkies do pick.

Ye broad, green Meadows, so fresh and fair,

Oh, ye have many a treasure rare.

—LAURA E. RICHARDS: *Five Minute Stories.*

THE reapers' scythes are heard among the yellow corn,  
There's harvest moon at night, and frosty air at morn;  
The hunter sounds his horn, ripe nuts and fruits are here,  
The leaves go whirling by, and colder days draw near.

Sow with a generous hand,

Pause not for toil or pain;

Weary not through the heat of summer,

Weary not through the cold spring rain;

But wait till the autumn comes

For the sheaves of golden grain.

—Selected.

THE wheat is like a rich man

That's sleek and well-to-do;

The oats are like a pack of girls,

Laughing and dancing, too;

The rye is like a miser

That's sulky, lean and small;

But the free and bearded barley

Is the monarch of them all.

## A CHILD'S THOUGHT OF HARVEST

OUT in the fields which were green last May,  
But are rough and stubbled and brown to-day,  
They are stacking the sheaves of the yellow wheat  
And raking the aftermath dry and sweet,  
The barley and oats and golden eye  
Are safely stored in the granary;  
Where the pumpkins border the tall corn rows,  
The busy reaper comes and goes;  
And only the apples set so thick  
On the orchard boughs are left to pick.

What a little time it seems since May—  
Not very much longer than yesterday!  
Yet all this growing, which now is done  
And finished, was scarcely then begun.  
The nodding wheat and high, strong screen  
Of corn were but little points of green.  
The apple blossoms were pink and sweet,  
But no one could gather them to eat;  
And all this food for hungry men  
Was but buds or seeds just planted then.

Life is like that, my teacher says:  
First seed time then growing days.  
First tiny germs of character,  
And then to full corn in the ear.  
And if in little ways I try  
To work and study faithfully,  
To be obedient, kind and true,  
And do as I am told to do—  
Some happy day, all ripe and grown,  
My soul shall sing its Harvest Home.

—SUSAN COOLIDGE.

## THE HARVEST

THE blossoms have gone from the hillsides,  
The reaping is over and done,  
The ripe fruit hangs low in the orchards,  
The wealth of the harvest is won.

Over and over and over  
Men plow and they sow and they reap;  
Over and over and over  
Their watch o'er their furrows they keep.

And lo! there are granaries teeming  
 For the handfuls of grain thrown in,  
 And want and hunger are banished  
 When they bring the ripe sheaves in.

The white wheat is heaped in the garner,  
 The fruit gleams high in the bin;  
 The corn from the upland is feeding  
 The mill wheels' clatter and din.

The wing'd ships haste from the harbor,  
 The trains from the prairies are sped,  
 The wheat in the summer winds waving  
 Is making the children's bread.

—*Selected.*

### THE EARS OF WHEAT

AGES upon ages ago, when the angels used to wander upon the earth, the fruitfulness of the earth was much greater than it is now. Then the ears of wheat bore not fifty or sixty fold but four times five hundred fold. Then the corn grew from the bottom of the stalk to the top; and as long as the stalk was, so long were the ears. But as men always do in the midst of their abundance, they forgot the blessing which came from God and became idle and selfish.

One day a woman went to a cornfield and her little child who accompanied her fell into a puddle and soiled her frock. The mother tore off a handful of wheat ears and cleaned her daughter's dress with them. Just then an angel passed by and saw her. He became very angry and declared to her that thenceforth the wheat stalks should produce no ears, "for," said he, "you mortals are not worthy of heaven's gifts." The bystanders who heard him fell on their knees, weeping and praying him to leave the wheat stalks alone, if not for them, for the poor fowls that must otherwise perish with hunger. The angel pitied their distress and granted part of their prayer; and from that day the ears of wheat grew as they do now.

—GRIMM.

### THE BUCKWHEAT

DOWN by the river were fields of barley and rye and golden oats. Corn grew there, too, and the heaviest and richest ears bent lowest in humility. Opposite the corn was a field of buckwheat, but the buckwheat never bent; it held its head proud and stiff on the stem.

The wise old willow-tree by the river looked down on the fields and thought his thoughts.

One day a dreadful storm came. The field flowers folded their leaves

together and bent their heads. But the buckwheat stood straight and proud.

"Bend you head as we do," called the field flowers.

"I have no need to," said the buckwheat.

"Bend your head as we do!" warned the golden corn ears; "the angel of the storm is coming; he will strike you down."

"I will not bend my head," said the buckwheat.

Then the old willow-tree spoke: "Close your flowers and bend your leaves. Do not look at the lightning when the cloud bursts. Even men cannot do that; the sight of heaven would strike them blind. How much more will it strike us, who are so inferior to them!"

"Inferior, indeed!" said the buckwheat. "Now I *will* look!" And he looked straight up, while the lightning flashed across the sky.

When the dreadful storm had passed the flowers and the corn raised their drooping heads, cleansed by the rain and refreshed by the pure, sweet air. The willow-tree shook the gentle drops from its leaves. But the buckwheat lay like a weed in the field, scorched black by the lightning.

—HANS CHRISTIAN ANDERSEN. (*Adapted.*)

## The Frost

**W**ATCH for frosts in October. What are the signs of frost? Record the date of the earliest frosts and observe their effect on vegetation and insect life. What plants are injured? How does the gardener protect the plants and the fruits in his garden? How are grapevines with fruit protected? (Fires are built in vineyards.)

Can fields of grain be protected from the frost? Is the farmer glad or sorry to have an early frost? Why not? What effect does the frost have on migratory birds? Of what use is the frost to us? (It opens nut-coverings and ripens some fruits. The boys and girls go nutting after the frost comes.)

How do the frosts change the appearance of the landscape?

Describe the frost. When does it appear? Do we find it on all outdoor objects? Is it anything like snow, or hail, or dew? Describe the formation. (The frost is in the form of tiny ice needles, white and solid.)

What causes the frost to appear? If the dew point of the air is below freezing, a white frost appears on vegetation, rocks, walks, etc. Illustrate the formation of frost. Fill a tin can two-thirds full of crushed ice and the balance with coarse

salt. Place the can in a warm room and observe the contents with a magnifying glass.

Does frost appear after clear, cold nights or cloudy nights? What does the frost do for the farmer? It breaks up the ground and helps to form the soil itself by breaking up the rocks. The farmer often plows just after a frost because the ground is then partly prepared.

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Song of Jack Frost. *Nature Songs and Lullabies*. Bedlam and Bullard

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READING  
FIRST GRADE

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The Story Jack Frost Told. *Nelson's First Reader.*

Jack Frost's Little Sister. *Nelson's First Reader.*

SECOND AND THIRD GRADES

Frost Pictures. *Children's Second Reader.* Cyr.

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THE ELF WHO IS COMING

SOME one is coming some October night,  
A gay little elf who is dressed in white.  
He pinches the leaves on the tall rustling trees,  
And yellow as sunshine they wave in the breeze.  
He touches the flowers in their purple and red;  
Alas! the next day they are withered and dead.  
He leaves on the grasses a film-veil of white,  
Which melts away in the bright sunlight.  
And we love him in spite of the mischief he'll do,  
For he makes the air fresh and he makes the sky blue.  
And no days are more beautiful through the whole year  
Than the October days when Jack Frost has been here.

—Selected.

JACK FROST

SOME one has been in the garden,  
Nipping the flowers so fair;  
All the green leaves are withered;  
Now, who do you think has been there?

Some one has been in the forest,  
Cracking the chestnut burrs;  
Who is it dropping the chestnuts,  
Whenever a light wind stirs?

Some one has been on the hilltop,  
Chipping the moss-covered rocks;  
Who has been cracking and breaking  
Them into fragments and blocks?

Some one has been at the windows,  
Marking on every pane;  
Who made those glittering pictures  
Of lace-work, fir-trees, and grain?

Some one is all the time working  
 Out on the pond so blue.  
 Bridging it over with crystal;  
 Who is it, now? Can you tell who?

While his good bridge he is building,  
 We will keep guard at the gate;  
 And when he has it all finished,  
 Hurrah for the boys that can skate!

Let him work on: we are ready.  
 Not much for our fun does it cost!  
 Three cheers for the bridge he is making!  
And three, with a will, for Jack Frost.

—*Selected.*

## PHONICS

### WORD-BUILDING

The lessons in phonics have, up to the present time, been for the purpose of training the ear and tongue, teaching the sounds, and associating the sound with the symbol. The next step will be the blending of known sounds into words. The exercises have been but games to the children and a reason may now be given for the teaching of phonics—that it enables them to discover the pronunciation of words by blending the sounds of which these words are composed.

Explain that the sounds are really fairies that do not wait for Hallowe'en to work, but will come whenever their names are called, and tell them nearly all the words in their primers or readers. Whenever we see the signs or symbols (letters) of these sound fairies sitting close together we must say their names one after the other quickly. The sounds make the word we wish to know.

Teach the following family names:—*an, Ann, am, at, ant, as, atch, ash.*

Add *s* to words and families.

In beginning the word-building write *ă* upon the board and have the pupils pronounce it. Add *t* and have pupils sound *at*, first slowly and then quickly; prefix *r* and have the word *rat* sounded. Add other words of the *at* family until the words, *fat, mat, Nat, hat, pat, rat, sat*, have been sounded and recognized as words.

**RHYME GAMES**

Ask the pupils to give words that sound like *ran*. Write the words on the board and call attention to their similarity in appearance as well as in sound. Let them point out the letters that are the same in each word; the letters that are different.

Select a family name having the short sound of *a*, as *ram*. Write it upon the board, have it pronounced, and then erase the initial letter, leaving *am*. Tell what it says, and then write, while pronouncing, *am, ram*. Have the pupils tell other words that rhyme with *ram*. The word *lamb* may be suggested. Write it also on the board and explain the use of the silent letter *b*.

**SEAT WORK**

Give the pupils hectographed copies of lists of words belonging to the *at* or the *an* family. Give another slip with the initial letters omitted and have the children prefix (write) the missing letters of each word.

**MATCHING WORDS**

Give to each child a slip of paper containing a list of words that rhyme. Have the words written in large script. Give also an envelope containing the same rhyme cut up. Let the pupils arrange the words in the same order as the hectographed list.

Give the pupils the same words printed and have them matched with the script words.

Have families built with single letters, in script or print.

Let the pupils try to think of and build with letters on their desks words with the short sound of *a*; or have them find such words in their readers.

# HALLOWE'EN

## The Fairies' or Brownies' Day



CHILDREN are always interested in Hallowe'en and this day may be made the occasion for emphasizing the beauty of helpfulness and kindness and in counteracting the tendency to engage in destructive and other mischievous practices. Try to displace the pranks of boy vandalism—the beginning of lawlessness—with a day of recreation and genuine enjoyment in the schoolroom.

In telling the story of the brownies place the emphasis, not upon the mischievous aspect usually presented, but upon the helpfulness of these little fairy folk. "The Fairies of the Caldon Low," by Mary Howitt, may be read in this connection. Parts of the poem may be omitted and others explained.

There should be a conversation lesson on fairies, with the reading of poems related to the subject. Most children have listened to stories about fairies, have believed in the little folk and hunted for them and have, in imagination, talked to and played with them. Let the pupils give their ideas as to fairies and name the different kinds—elves, sprites, brownies, dwarfs, nymphs, gnomes, dryads, welkins, and witches.

Let the children tell what they think fairies are; how they look and dress; what they do; where they live. Long ago people believed that the dryads lived in trees, the nymphs in the sea, elves in dried leaves, sprites in popcorn, and welkins in chestnuts. The goblins and the witches were ugly fairies who brought trouble. The brownies were believed to live in evergreen trees, flowers, and nuts, and to watch over the fields. Sometimes they hid in acorns or milkweed pods. But they lived out-of-doors most of the time and got so very brown and tanned that they came to be called brownies.

Provide yourself with a set of the brownie dolls or figures which you will find for sale at almost any book- or paper-store; or ask the pupils, the day before Hallowe'en, if they have any at home. You will be sure to find some child in your grade or in



FOR HALLOWE'EN

To be placed, enlarged, on the blackboard, or mimeographed for pupils to color.

some of the other rooms who will be ready to loan one or more of these brownie dolls. Pin up around the room the pages of brownie pictures, by Palmer Cox, and let them remain for several days. Place upon the board pictures of the sunshine fairy who brings happiness and the ugly witch who hides behind a scowling, sulky face and makes trouble and mischief. Let the pupils choose the one to which they care to give a home.

Suggest that the pupils impersonate brownies or fairies and do something at home or elsewhere to make some one happy.

No work trains character so much as helping at home. When the child succeeds in giving assistance there, his self-respect increases. He has become of some value in the world through his work. No other training for life can equal this.

Let the children see that they have contributed to the result directly and you will find no lack of interest.

Have the pupils read stories from Banta and Benson's Brownie Primer, Ten Little Brownie Men, and The Brownies and the Goblins (published by A. Flanagan Company). The colored illustrations add much to the interest and pleasure of the little ones.

Read or tell stories of the brownies, from the "Adventures of a Brownie" by Dinah Mulock Craik.

After the games and plays, apples and gingerbread brownies may be served as refreshments.

### BODY EXPRESSION

#### DRAMATIZATION

Jack O'Lantern. *Graded Games and Rhythmic Exercises.* Newton.

The Brownie Song. *Songs of the Child World.* Riley and Gaynor.

The Fairies of the Caldon Low. Mary Howitt.

In the last all may take part, some acting as fairies and others taking the parts of Mary, the mother, the blind widow, the lame weaver, and the poor miller.

#### GAME

Bobbing for Apples.

### HAND EXPRESSION

Let the pupils trace, draw, and cut, or make free-hand cuttings, of brownies or fairies, following an outline picture on

the board. These brownies may be cut of white or brown or colored paper and afterward arranged across the blackboard as a border.

Brownies or fairies may be drawn or colored, or hectographed for the children to color. These may be pasted on paper and stories written about them, and later taken home and put in mamma's shoe or under her plate.

Let the pupils tell with their pencils how fairies look and what they do.

Seed brownies may be made by pasting seeds on squares of cardboard, using watermelon seeds for head and body and sunflower seeds for limbs.

Dwarf fairies may be made of pumpkin and cucumber seeds.

Make Jack-o'-lanterns from small pumpkins. Draw and paint them.

Let the children make brownie caps of brown tissue paper; also masks, cutting holes for the eyes and making noses and mouths with brown crayon.

### JACK-O'-LANTERNS

Give to each pupil scissors, paste, and a piece of yellow, red or other colored paper about five by eight inches, or square. Cut from one end of the paper a strip an inch or a half-inch wide by five inches long for the handle of the lantern. Have each pupil write his name on the handle strip of his lantern.

To fold the paper for the lantern, place the large piece on the desk, with the long side from right to left; fold the lower edge over to meet the upper edge, and crease. The crease is next to the worker. The position of the paper must not be changed. Lift the paper with the left hand. With the right cut through the crease at right angles to about three-fourths of an inch from the edge of the paper. Next, cut a half-inch from the edge of the paper and cut about one-fourth of an inch apart. Open. Paste the ends of the paper together. (Pasting together at the top and the bottom is sufficient.)

Next, fasten the strip to one end of the lantern for the handle. The lanterns may be made of white paper or manila, but the colored paper makes prettier ones. These may be suspended, by means of crooked pins or fasteners, from a wire strung across the room or the top of the blackboard.

## THE SAND-TABLE

Arrange the table to represent Fairyland or Brownie Land. Make hills and valleys, a pond, and a river, trees and flowers. Make caves in the hill for the fairies or brownies who live in the earth, and show brownies there, peeping out. Hide others in trees, under bushes, or in flowers or under leaves. Water sprites may be deposited in the water. Fairies, brownies, and witches may be made of different materials, as acorns, peanuts, corncobs, or wire covered with tissue paper or cloth. Paper brownies that have been colored and have supports pasted to the back may be placed about this Brownie Land, in various postures.

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The Brownies' Hallowe'en. *Stories in Season*. George and Whitten.  
The Brownies. *Kindergarten Story Book*. Hoxie.  
The Honest Woodman. *Stepping Stones to Literature, Book 3*. Arnold and Gilbert.  
Cinderella. *Fables and Fairy Tales*. Scudder.  
Charlotte and the Ten Dwarfs. *Stories in Season*.  
Prissy Prentiss and Her Fairies. *Stories in Season*.  
The Wise Fairy; To Mother Fairy. Alice Cary.  
The Fairies of the Caldon Low. Mary Howitt. *The Posy Ring*. Wiggan and Smith.  
The Fairies. William Allingham. *October Primary Plan Book*.  
About the Fairies. *Stories in Season*.  
Queen Mab. *October Primary Plan Book*.

## SONGS

- Brownie Song; Fairies. *Songs in Season*. George.  
Brownie Song. *Songs of the Child World, No. 1*. Riley and Gaynor.  
The Sunshine Fairy. *Child Garden of Song*. Tomlins.  
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The Brownie. *Lilts and Lyrics*. Riley and Gaynor.  
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## FIRST GRADE

Hallowe'en and the Brownies. *Brownie Primer.* Banta and Benson  
The Little Fairy. *Aldine First Reader.* Spaulding and Bryce.

## SECOND AND THIRD GRADES

Humpty Dumpty. *Boy Blue and His Friends.* Blaisdell.  
The Fairies. *Child Classics Second Reader.* Alexander.  
The Elves and the Shoemaker. *Summers Second Reader.*  
Jack-o'-Lantern. *Child Classics Third Reader.* Alexander.  
The Two Fairies. *Jones Third Reader.*  
The Fairy Bell. *Gordon Third Reader.*  
Hallowe'en. *Summers Second Reader.*  
The Little Elf. *Gordon Third Reader.*

## THE FAIRIES

UP THE airy mountain,  
Down the rushy glen,  
We daren't go a-hunting,  
For fear of little men;  
Wee folk, good folk,  
Trooping all together;  
Green jacket, red cap,  
And white owl's feather!

Down along the rocky shore  
Some make their home,  
They live on crispy pancakes  
Of yellow tide-foam;  
Some in the reeds  
Of the black mountain-lake,  
With frogs for their watch-dogs,  
All night awake.

High on the hill-top  
The old King sits;

He is now so old and gray,  
He's nigh lost his wits.  
By the craggy hill-side,  
Through the mosses bare,  
They have planted thorn-trees  
For pleasure here and there.  
Is any man so daring  
As dig them up in spite,  
He shall find their sharpest thorns  
In his bed at night.

Up the airy mountain,  
Down the rushy glen,  
We daren't go a-hunting,  
For fear of little men;  
Wee folk, good folk,  
Trooping all together;  
Green jacket, red cap,  
And white owl's feather!  
—WILLIAM ALLINGHAM

## QUEEN MAB

A LITTLE fairy comes at night;  
Her eyes are blue, her hair is brown,  
With silver spots upon her wings,  
And from the moon she flutters down.

She has a little silver wand,  
 And when a good child goes to bed  
 She waves her wand from right to left,  
 And makes a circle round its head.

And then it dreams of pleasant things—  
 Of fountains filled with fairy fish,  
 And trees that bear delicious fruit,  
 And bow their branches at a wish;

Of arbors filled with dainty scents  
 From lovely flowers that never fade,  
 Bright flies that glitter in the sun,  
 And glow-worms shining in the shade;

And talking birds with gifted tongues  
 For singing songs and telling tales,  
 And pretty dwarfs to show the way  
 Through fairy hills and fairy dales.

—*Thomas Hood.*

#### THE LIFE OF A FAIRY

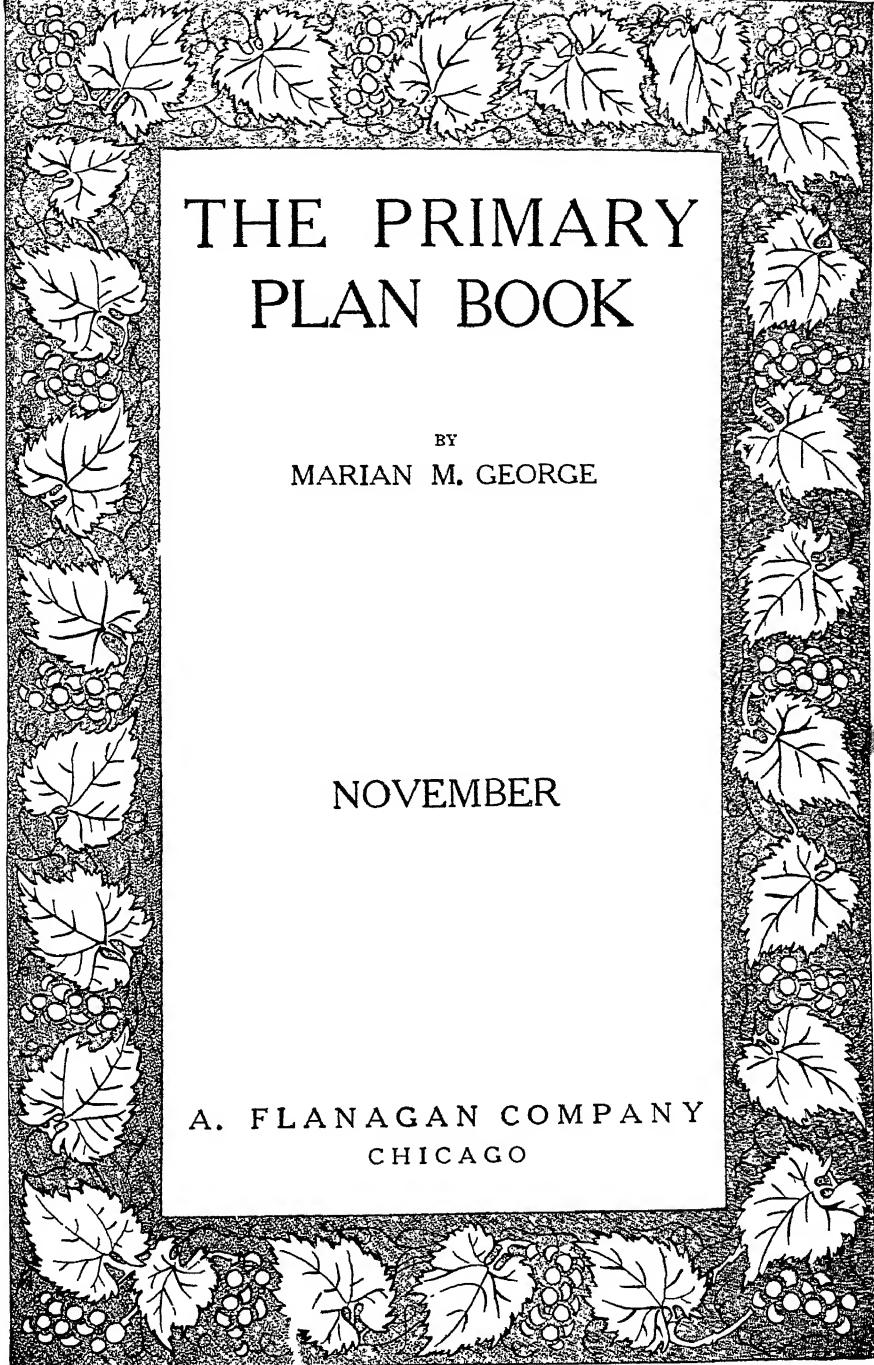
COME follow, follow me,  
 You fairy elves that be,  
 Which circle on the green;  
 Hand in hand, let's dance around,  
 For this place is fairy ground.

Upon a mushroom's head  
 Our tablecloth we spread;  
 A grain of rye or wheat,  
 Is manchet, which we eat;  
 Pearly drops of dew we drink  
 In acorn-cups fill'd to the brink.

The grasshopper, gnat, and fly  
 Serve for our minstrelsy;  
 Grace said, we dance awhile,  
 And so the time beguile;  
 And if the moon doth hide her head,  
 The glow-worm lights us home to bed.

On the tops of dewy grass  
 So nimbly do we pass,  
 The young and tender stalk  
 Ne'er bends when we do walk;  
 Yet in the morning may be seen  
 Where we the night before have been.

—*Selected.*



# THE PRIMARY PLAN BOOK

BY  
MARIAN M. GEORGE

NOVEMBER

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CHICAGO

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## FIRST WEEK—GRAIN AND NUTS

- November, the Third Autumn Month. Hand Expression. Bibliography. Reading. The Autumn Wind. Bibliography. Reading. Poems. Preparation for Winter. Plant Life. Corn. Hand Expression. Bibliography. Songs. Reading. Story. Poems. Nuts. Hand and Body Expression. Bibliography. Songs. Reading. Poems. Phonics..... 7-39

## SECOND WEEK—FOOD

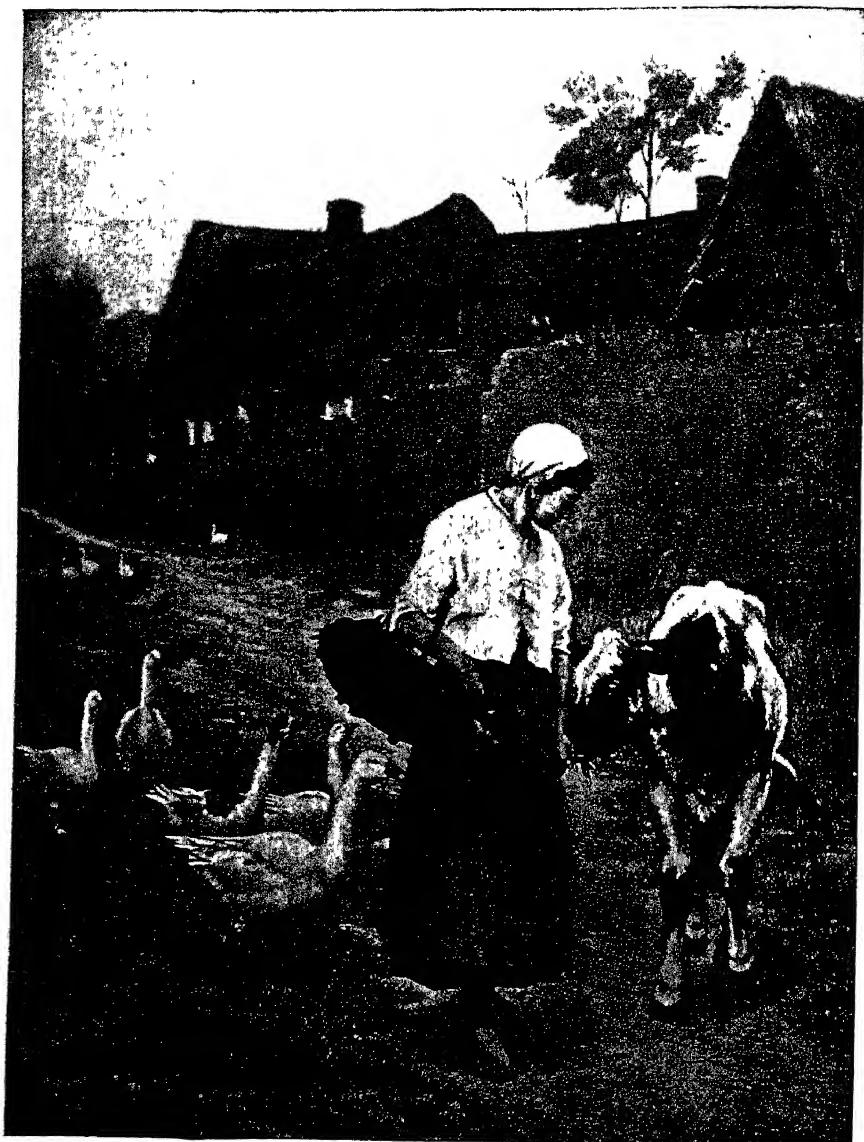
- The Need of Food. Regularity in Eating. Proper Mastication. Kinds of Food. School Lunches. Liquid Food. Drinking Vessels. The Teeth. Animal Life. Winter Food for Animals. 40-48

## THIRD WEEK—ANIMALS

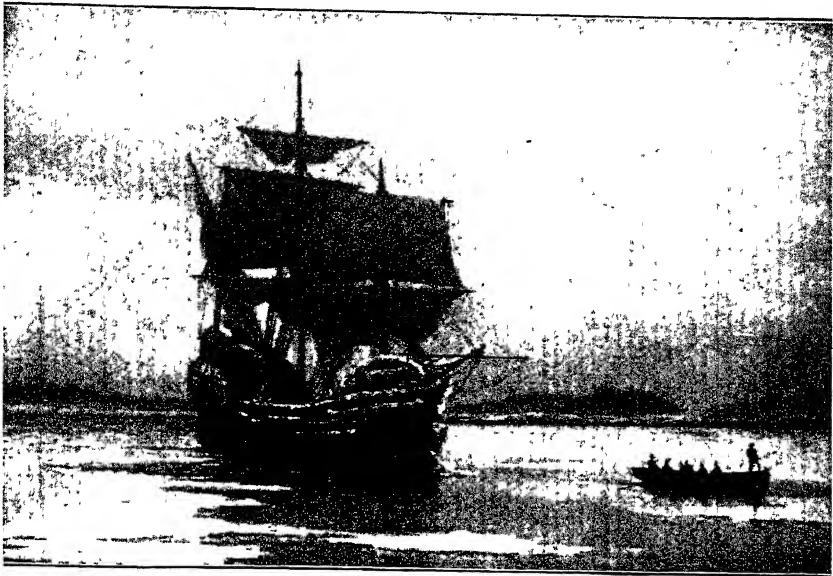
- Barnyard Animals. Hand and Body Expression. Bibliography. Songs. Reading. The Farmer's Three Enemies. The Cow. Related Pictures. Hand and Body Expression. The Blind Cow. Bibliography. Reading. Isaac's Loaves. Poems. The Pig. Hand and Body Expression. Bibliography. Reading. A Pig's Journey. Poultry. The Turkey. Related Pictures. Hand and Body Expression. Lame Fox and Chickens. Bibliography. Songs. Reading. Poems..... 49-80

## FOURTH WEEK—THANKSGIVING

- Thanksgiving Day. Thanksgiving as a Historical and Patriotic Anniversary. Practical Demonstration of Gratitude. Related Pictures. Hand and Body Expression. Bibliography. Songs. Reading. The Thanksgiving Story. The Dutch. Poems. November Flower—the Chrysanthemum. Phonics..... 81-112



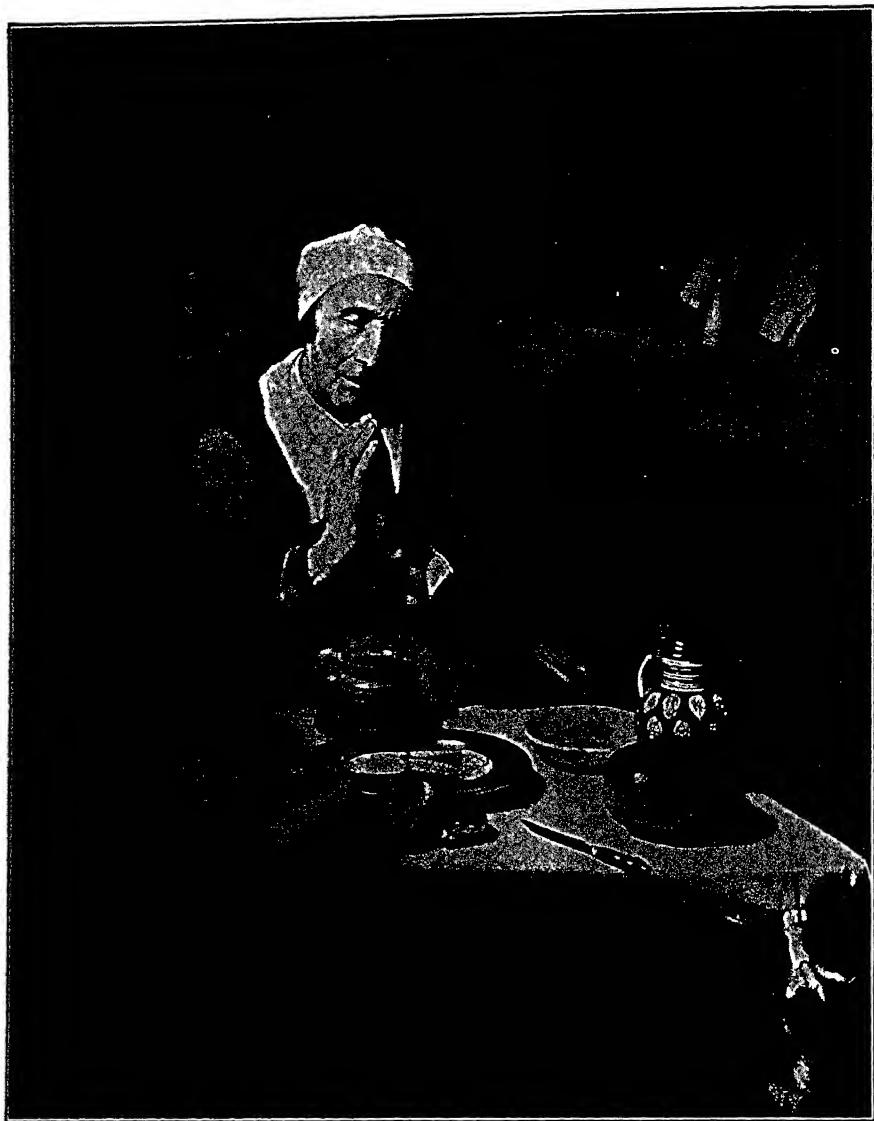
MORNING GREETING—SWINSTEAD



DEPARTURE OF THE MAYFLOWER



PILGRIM EXILES



CONSECRATED BREAD—DAGNOM-BOUVERET



NOVEMBER is a Puritan  
Of somber dress and mien,  
And yet he has a thankful heart,  
As every year is seen.

## November, the Third Autumn Month

**N**ALL attention to the new page of the calendar. What is the name of the new month? To what season does it belong? What is the first autumn month? the second? the third? How many autumn months are there? How many days has November? How many had October? September? Repeat the old rhyme, "Thirty days hath September."

Compare September and November. Note the later rising, the earlier setting, of the sun; the shorter days and longer nights; the evening sky, the brilliancy of the moon and the stars; the hoarfrost, the heavy dews, the cool evenings, the gray sky, the darkening clouds.

Observe the appearance of the trees and bushes (bare and leafless); the brown ground, the stubble-covered or freshly plowed fields, the signs of harvest and seed-time; the absence of insects and of many of the birds that have been with us; the withered grass and flowers.

Speak of the meaning of all these signs—that nature is preparing to rest and sleep. The plants and trees have finished their year's work and now must rest. We finish our work in the evening and then rest and sleep during the night. The

plants finish their work in the autumn, which is their evening, and then sleep during the winter, which is their night. Read and explain the poem "November," by Helen Hunt Jackson. Illustrate the talk with Thorwaldsen's "Night."

Has November any days of special interest, or holidays? When does Thanksgiving come? How do we observe it? Who has a birthday this month? Mark the date of it with red ink on the calendar, so that we may know when to have our birthday cards, letters, and booklets ready.

Is November as pleasant a month as October? Why not? Can we spend as much time out-of-doors? Do we dress the same as in September? Are people busy out-of-doors at the same kinds of work? What are your mothers doing? At what do children like best to play, this month?

#### THOUGHTS FOR THE MONTH

Preparations for winter, as seen in the storing up of food on the part of plants, insects, animals, and man.

"Autumn is the storehouse into which all the other seasons bring their treasures. It is the Exposition of spring, summer, and winter."

As Nature stores up for her rest, so must we provide, during the months of her provision, for this rest-time.

Foods and their consumption.

Nature's storehouses and provisions for winter.

Animals' storehouses and provisions for winter.

Man's storehouses and preparations for storing for winter.

Utilization of Nature's provisions by man.

The historical Thanksgiving.

The dependence of man upon the goodness of God.

Gratitude for our blessings best shown by giving and doing for others. What the Indians did for the white man and the white man's return by bringing to him a knowledge of God. The month's work culminates in the celebration of Thanksgiving Day. When the thanksgiving festival arrives, the children are ready to understand the significance of the day, and that a long process of activity on the part of Nature and man culminates here.

#### OUTLINE FOR STUDY

*Topic I.* Nature's storehouses and provisions for winter:  
 (a) Seeds and seed coverings (fruits, flowers, weeds, and vege-

tables). (b) Distribution of seeds. (c) Leaf buds on trees, in relation to falling leaves. (d) Flowers going to sleep and storing up seeds. (e) Tubers, bulbs, etc.

*Topic II.* Animals' storehouses and provisions for winter: (a) Caterpillars. (b) Bees. (c) Ants. (d) Squirrels.

*Topic III.* Man's storehouses and preparations for storing: (a) Jars, cans, jelly-glasses, jugs, etc. (b) Barrels, boxes, bins, tubs. (c) Pantries, barns, cellars. (d) General harvesting.

*Topic IV.* Utilization of Nature's storehouses by man: (a) Preserving of fruits and vegetables. (b) Grinding of grains into flour and foods. (c) Storing of nuts, grains, and fruits. (d) Gathering of fuel for winter use.

#### THE FEAST-TIME OF THE YEAR

THIS is the feast-time of the year,  
When plenty pours her wine of cheer,  
And even humble boards may spare  
To poorer poor a kindly share.  
While bursting barns and granaries know  
A richer, fuller overflow,  
And they who dwell in golden ease  
Bless without toil, yet toil to please.  
This is the feast-time of the year,  
The blessed advent draweth near;  
Let rich and poor together break  
The bread of love for Christ's sweet sake,  
Again the time when rich and poor  
Must ope for Him a common door  
Who comes a guest, yet makes a feast,  
And bids the greatest and the least.

—*Selected.*

#### HAND EXPRESSION.

Paint or draw a November landscape.

Make a November calendar, and decorate it with pictures suggestive of the month,—as harvest scenes in which preparations for winter are being made.

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Faded Leaves. Alice Cary.

November. Thomas Hood.

- November. Helen Hunt Jackson.  
 For an Autumn Festival (or Harvest Hymn, or Thanksgiving Ode—  
     which are selections from the preceding). Whittier.
- November. *Songs in Season*. George.  
 Nature's Good-Night *Song-Stories for the Kindergarten*. Hill.
- November. *Nature Songs for Children*. Knowlton.
- November. *Riverside Song Book*. Lawrence.

### READING

#### FIRST GRADE

- November. *Cyr's Graded Art First Reader*.

#### SECOND AND THIRD GRADES

- November. *Art-Literature Second Reader*. Chutter.

- November. *New Education Third Reader*. Demarest and Van Sickle.

NOVEMBER days are stealing  
     All swiftly on their way;  
     The squirrels now are working,  
     The leaves are out at play.

The busy, busy children  
     Are gathering nuts so brown,  
     And birds are gaily planning  
     A winter out-of-town.

—Selected.

“MY SISTERS are September and October, bright and gay;  
 They're beautiful in richer charms, while I am brown and gray;  
 Yet all their glorious days cannot compare with one I bring;  
 This one, the loveliest of the fall, Thanksgiving Day, I sing.”

—Selected.



## The Autumn Wind

THE robin's song is silent,  
And the thrushes' notes are still,  
And the autumn wind is calling,  
Like a trumpet, wild and shrill.



NOVEMBER in the olden time was called the wind month. Why? Describe the autumn wind. Is its voice soft, shrill, loud, or gentle? It calls to us that winter is near at hand. Speak of the names, character, and nature of the winds. The effect of each. The work of the wind—in bringing down fruit, nuts and leaves from the trees; in scattering seeds and covering them;

in moving clouds, drying clothes, pushing boats over the water; in helping the farmer by turning the windmill and pumping water for the stock; and in assisting the miller in his work.

The east wind comes from which direction? What kind of weather does it bring? The west wind comes from which direction? the south wind? What does each bring?

Lead the children to discover that the wind may change its direction and velocity in the course of the day. Let them find out when it is lightest, when strongest. How can one determine from which direction the wind comes? By holding up a handkerchief; by watching smoke, trees, flags, or clothes on a line.

## BODY EXPRESSION PLAYS

Wind and Its Manifestations. *Plays and Games.* Parsons.

Wind Storm, The Wind. *Grad'd Games and Rhythmic Exercises.*  
Newton.

### DRAMATIZATION

Dramatize "The North Wind" from Hill's "Song-Stories for the Kindergarten" or represent an autumn wind.

Let the pupils represent the wind and with the wind sound, "W-w-w," uttered very softly, lull the flowers, buds, and grasses to sleep. The flowers, buds, and grasses close their eyes and nod. Then the wind ceases and Jack Frost comes up the hill with noiseless steps and, moving about among them, touches them lightly. As he touches them, they bow their heads, or lie down, and go sound asleep.

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Shute.

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## SONGS

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The Song of the Wind. *New Kindergarten Songs.* Halsey.

The Wind Song. *Songs for Little Children, Part 1.* Eleanor Smith.

The Wind; Windy Nights. *Robert Louis Stevenson Songs.* Crownin-shield.

The Wind. *Songs and Shadow Pictures.* Gaynor.

## READING FIRST GRADE

The North Wind. *Skyward and Back.* Robinson.

The Wind. *Nelson's First Science Reader.*

Blow, Wind, Blow. *Art-Literature First Reader.* Grover.  
 The Wind. *Art-Literature First Reader.*  
 The Wind. *Cyr's Graded Art First Reader.*  
 The Wind. *New Education First Reader.* Demarest and Van Sickle.  
 The North Wind Doth Blow. *Rhyme and Story Primer.* McMahon.

### SECOND AND THIRD GRADES

The Wind. *Art-Literature Second Reader.* Chutter.  
 The North Wind at Play; The Wind. *Child Lore Dramatic Reader.* Bryce.  
 To the Wind. *Golden Treasury Second Reader.* Stebbins and Coolidge.  
 The Winds. *Art-Literature Third Reader.* Chutter.  
 The Bag of Winds. *The Summers Third Reader.*

THE cricket is singing his warning of snow,  
 And cold, dreary winds are beginning to blow.

—CLIFFORD HOWARD.

“WHICH is the wind that brings the rain?”  
 “The east wind, Arty, and farmers know  
 That cows come shivering up the lane,  
 When the east begins to blow.”

—E. C. STEDMAN.

THE wonderful air is over me,  
 And the wonderful wind is shaking the tree.  
 It walks on the water, and whirls the mills  
 And talks to itself on the tops of the hills.

### THE WIND

WHO has seen the wind?  
 Neither I nor you:  
 But when the leaves hang trembling  
 The wind is passing through.

Who has seen the wind?  
 Neither you nor I:  
 But when the trees bow down their heads  
 The wind is passing by.

—CHRISTINA G. ROSSETTI.

## THE NORTH WIND

THE north wind doth blow, and we shall have snow;  
 And what will the Robin do then, poor thing?  
 He'll sit in a barn, and keep himself warm,  
 And hide his head under his wing, poor thing!

The north wind doth blow, and we shall have snow;  
 And what will the Swallow do then, poor thing?  
 Oh! do you not know that he went long ago  
 To a country much warmer than ours, poor thing?

The north wind doth blow, and we shall have snow;  
 And what will the Honey Bee do, poor thing?  
 In his hive he will stay till the cold's gone away,  
 And then he'll come out in the spring, poor thing!

The north wind doth blow, and we shall have snow;  
 And what will the Dormouse do then, poor thing?  
 Rolled up like a ball, in his nest snug and small,  
 He'll sleep till warm weather comes back, poor thing!

The north wind doth blow, and we shall have snow;  
 And what will the Children do then, poor things?  
 When lessons are done, they'll jump, skip, and run,  
 And play till they make themselves warm, poor things.

—Selected.

## Autumn Preparations for Winter



REPARATIONS for winter are made in the autumn months by plants and animals as well as man.

## I PLANT PREPARATION

The plant world has prepared for rest and sleep. Flowers ripen seeds that distribute themselves. The last flowers in the garden—the golden-glow and the zinneas—have formed their seeds. The witch-hazel blooms in November, when other flowers are gone. The peony and lily stalks have died down to the ground, but have stored up food underground in their roots to provide for next year's growth.

Bulbs have stored away food and have hidden leaves and blossoms for the next year.

The vegetables have dropped their leaves.

The frosty nights of October have ripened and opened the nuts.

The trees have prepared for winter by dropping their leaves, seeds, and fruits, by forming new leaf buds, and by sending sap to their roots, as a protection from freezing on frosty nights.

## II PREPARATION BY ANIMALS

The insects prepare for winter in various ways.

The bees get ready by storing away honey.

The caterpillar weaves his blanket and wraps himself in it, or hides in winter quarters.

The flies creep into warm corners by the chimney or in closets or cupboards or cracks or under the bark of trees.

The worms hide in their burrows.

The beetles creep under boards or the bark of trees.

The cricket prepares a cave for his home.

The milkweed butterflies and some others go south.

Water insects drop to the bottom of ponds and streams.

The snail draws himself as far into his shell as possible.

The toad and the tortoise creep into holes in the ground.

The snakes go underground, or into rotten logs or stumps where they will be protected from the frost.

Fresh-water fish go into deep waters, away from the cold, and the sea fishes go to southern waters, or away from shore.

The codfish come to the shore to deposit eggs along the banks and the cod-fishing begins.

The trout and the salmon have gone into shallow places along the shore and found nests where they have deposited eggs and covered them with sand.

The deer in the forest select their mates.

The squirrels prepare by gathering and storing nuts.

Some birds migrate.

The domestic and the wild animals prepare for cold weather by growing thicker coats of hair or fur.

## III MAN'S PREPARATION FOR WINTER

### *Care of Plants*

The farmer gathers grain and vegetables in the garden and the field and stores them.

Fruits are gathered and marketed or stored or prepared for winter.

Fields, gardens and lawns are cared for.

Plants are slipped or potted and taken into the house or put into the cellar.

Bulbs or roots are dried and stored.

Beds are prepared for bulbs and the latter planted for indoor blooming.

Plants, vines, shrubs, and trees on lawns and in gardens are covered with straw, leaves, or fertilizer, or tied up with sacking to protect them from the frost.

Leaves are raked from lawns and yards and burned, or stored for bedding, or spread as a protection for vines and plants.

#### *Care for Animals*

Blankets are provided for horses and the animals are kept in stables.

Dry, warm barns or sheds are prepared for other domestic animals—new ones built or old ones repaired and cleaned.

Food and bedding for these animals are stored for use during the winter.

#### *Care for Self and Others*

Food is harvested and stored.

Warm clothing is made or bought. Thicker and warmer carpets, rugs, curtains, and bed-coverings are gotten ready. Storm doors and windows are put up. Weather strips are fitted. In the country, buildings are banked up. Stoves are set up and furnaces cleaned, repaired, and started.

Winter fuel is stored away.

The harvest is completed and the thoughts of man turn to gratitude and thanksgiving for the season's gifts.

# PLANT LIFE

## Corn

HE most important of the grain foods in the United States is corn. It is the farmer's best crop and is worth twice as much as the wheat crop.

When Columbus came to America, he found corn growing, and because the Indians used it as food, it was called Indian corn. The Indians believed that the corn had been given them by the "Great Spirit."

Speak of the relation of corn to the grasses. It is a giant grass. It is sometimes called *maize*.

*Conversation:* How many have seen a field of growing corn? of ripened corn? Who has seen a cornfield planted? Is the seed scattered like that of wheat? It is planted in straight rows, sometimes by hand but usually by a planting-machine. Four or five kernels are put into each hole. Why? (Sometimes insects or birds or animals will eat part of the seed or some of it will rot or fail to sprout.) When the corn begins to grow, the earth about its roots must be kept loose and free from weeds. So a plow goes through between the rows. Sometimes, where the fields are not large, men and boys hoe the corn.

How does the corn look when it is growing or grown? Show a stalk of corn, with leaves and roots and bearing one or more ears.

### OUTLINE FOR STUDY

*General Appearance:* Height; grace.

*Roots:* Many; short; tough like cords.

*Stalk or stems:* Erect, tall, jointed, smooth, hollow. Contains a soft, thick pith.

*Leaves:* Grow from joints, alternately. Wrapped about the stem or stalk. Long and narrow in shape; sharp; pointed; parallel veins. Leaves from one to two feet in length; help to keep the soil so dark that weeds will not grow, and also shade the soil so that the moisture is not taken from the roots that need it.

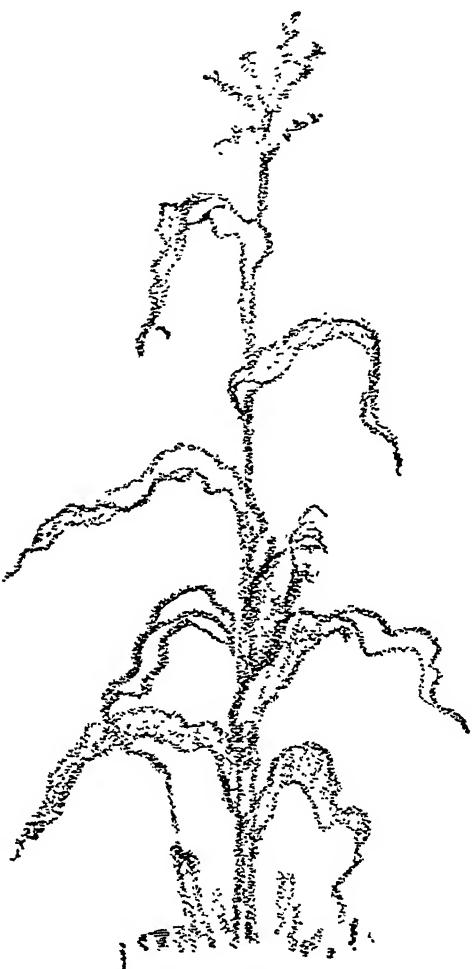
*Flowers:* At the end of the stem or stalk. Called *tassels*. In these blossoms are anthers; the pollen falling on the silk from the tassel matures the corn. Sometimes the wind carries the pollen from one plant to another. Illustrate by the story of the stingy farmer. (See page 23.)

*Ear:* Covering, called husk, grows around it to protect it. Ear stiff and tough; called the *cob*. Seeds or kernels grow in rows on the cob—usually about sixteen.

*Silk:* Its use. Flowers were once in the wrapping that now covers the seed; flowers with pistils where seeds are found. Note the fine silk-like thread growing from each kernel, wrapping the ear, and coming together at the end of the cob.

What is the color of the corn before it is ripe? when ripe? What holds the kernels on the cob? Notice the lining of the cup that holds the kernel. The plant bears from one to five ears of corn, usually. These vary in length from one inch in some varieties of popcorn to fifteen inches or more in field corn. Corn kernels are soft and milky when green; hard when ripe. How does the stalk look when the corn is ripe?

The time of harvesting depends somewhat on the use to be made of the corn. When the kernels are filled and milky, the ears of green corn are used for the table in summer and autumn, and the green stalks cut for fodder for livestock. The "sweet



corn'' grown in gardens is best for table use. It is used both fresh and dried.

Great quantities of green corn are sent to canning factories, in the autumn, to be put up for table use during the winter. Both field and sweet corn are canned. The grains are first sliced from the cob, then cooked and put into cans.

When grown for grain, corn is not harvested until fully ripe and dry. This may be in September, October, or November, and depends upon the location and the season. The husking is sometimes done in the fields, and at other times in the barn. The farmer in some places walks between the rows of corn in the fields, tears the ears from the stalk, and removes the husks. The corn is then thrown into heaps or baskets, or into wagons, which follow the huskers.

“The ears are sorted. The perfect (or best grade) is put into one heap, while the small and all the imperfect ears (sometimes called nubbins) are placed in another heap and later hauled away to be fed to the pigs.”

The husked corn is stored in cribs through the walls of which the air may pass freely.

“The ears are usually shelled before selling or feeding. This is done by passing them through hand- or machine-shellers.”

The stalks are cut down by machines, or by sickles, and piled up in big shocks in the field, to dry. They are then carried to the barn, and are fed to the cattle during the winter. The dried stalks are called *fodder*. Sometimes the fodder is shredded before it is given to the cattle. Shredding consists in passing the stalks, leaves, and husks through a machine which tears them into pieces. Sometimes both the shredding and husking are done by a machine.

Compare kinds of corn and tell the use of each. Which has the smallest kernel, the smallest ear? What colors do we find among the ears? How many colors can you find on the corn-stalk before it is ripe? Color of tassel, leaves, silk, kernels, roots, husks?

“Corn is used in the preparation of more than one hundred different articles, many of which we have all seen and tasted.

“Its chief value is as food for man and domestic animals. The young ears are boiled and eaten as ‘roasting-ears,’ and the kernels cut from the cob used as ‘green corn,’ or mixed with beans in ‘succotash,’ which we get from the Indians, who were the first to use corn in this country.

"The seeds (kernels) are hulled and ground in a mill for us to eat as cracked corn, hominy, farina, and cornmeal, from which the many delicious corn-cakes, cornbread, puddings, as well as dainty breakfast foods, are made. It is from Indian corn we get cornstarch, which is used in so many delicious sauces and puddings.

"The hulls, or bran, are fed to cattle.

"Corncobs, when dried, are used in many sections as fuel.

"The husks are used in making mats and mattresses.

"The leaves are fed to cattle, sheep, and poultry, and are also used in the manufacture of paper."

Popcorn is another variety of corn. It does not grow as tall as other kinds. The farmer's boys usually have a little patch of their own, and they store the harvest away for winter or sell it in order to make some money of their own. Popping corn is one of the favorite pastimes of country children. Selling popcorn on the streets has become a business in cities.

### HAND EXPRESSION

#### DRAWING, PAINTING, CUTTING

Draw, paint, or cut a stalk of green corn; a stalk of ripe corn.

Draw or paint an unhusked ear of corn; husked ears of corn of different colors; an ear of popcorn, together with field corn.

Draw or paint a cornfield showing the corn in tassel; one showing ripe corn; one showing the corn cut and shocked.

Draw or cut a cornerrib.

Draw or cut a corn-popper.

Cut and paste popcorn bags.

Cut pictures of the popcorn man and his hand-cart, stand, or machine for popping corn. Mount.

### CONSTRUCTION AND DESIGNING

Fence in a cornfield, using sticks or grains of corn. Plant rows of corn in the field an inch or two inches apart (vertical rows), using the grains.

Make the word *corn* on the desk, using grains of corn.

Use grains of corn to make flowers of the same color—the yellow or white daisy, the marigold, etc. Watermelon or sun-



HARVEST TIME

flower seeds or other dark seeds may be used for the centers. These designs may be pasted on heavy paper or cardboard.

String grains of corn, colors alternating—three of white, three of red, three of yellow. The girls may use the shorter strings for necklaces and the boys theirs for watch-chains. String popcorn, also.

On the desk lay with corn outlines of objects, or borders.

Make corncob dolls by dressing up ears of corn with husks.

With cornstalks make articles of furniture, fastening the pieces together with pins.

With cornstalks or corncobs build barns, granaries, cribs, and houses. Arrange these on the sand table.

Of corn-husks make baskets, mats, or covers for flower-pots or vases, or rugs for the floor of the dollhouse. Gather the inner husks of corn for this purpose. The husks can be dampened, torn into strips, and plaited into three-ply braid.

The dampened husks may be sewed together through and through with cord to make a basket. The inside husks are soft and white and are adapted to this purpose or for door mats. In the rural schools, on many a stormy day, when the pupils cannot play out-of-doors, the noon and recess periods may be pleasantly and profitably passed with work of this kind.

Make corn plants of paper, using for the stalks hollow joints of manilla paper slipped into each other, and for covering yellow tissue paper. Cut leaves and tie them to the stalk. Ears may be made of cotton-battting and tissue paper. Tassels may be made of fringed tissue paper.

### BODY EXPRESSION

Representation of Fields of Corn. *Plays and Games.* Parsons.

Harvesting the Corn. *Plays and Games.* Parsons.

Harvest Home. *Graded Games and Rhythmic Exercises.* Newton.

### THE FARMER

Rhythmic exercise; industrial imitation. Plowing and planting the field; planting the corn; hoeing; cutting the stalks; shocking the corn; husking, shelling, etc.

Let the pupils represent a hoe with their fingers bent at the knuckles and spread apart. Corn may be carried in a bag tied around the waist. Bend the trunk slightly in reaching out and dropping kernels. Cut the stalks of corn with the right hand, and hold in the left arm. Shock the corn. Open the shocks and husk the corn—tearing open the husks, breaking off the ears, and tossing them into a wagon or a pile.

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The Corn. *All the Year Round, Part I.* Strong.

Hiawatha's Fasting. *All the Year Round, Part I.*

Little Garden Story. *The Sandman, More Farm Stories.* Hopkins.

Corn Teaches the Selfish Farmer a Lesson. *November Primary Plan Book.*

The Johnny Cake. *In the Child's World.* Poulsson.

Cornfields. Mary Howitt. *The Posy Ring.* Wiggan and Smith.

The Corn-Song; The Huskers. Whittier.

Blessing the Cornfields. *Song of Hiawatha.* Longfellow.

## SONGS

- Rustle and Blow: A Corn Song. *Nature Songs and Stories.* Mills and Merriman.
- Popcorn Song. *Child's Song Book.* Howliston.
- Popcorn Song. *Echoes from Child Land.* Jenks and Rust.
- How the Corn Grows. *Finger Plays.* Poullson.
- The Popcorn People. *Songs of the Child-World, No. 1.* Riley and Gaynor.
- How Corn Grows. *Child's Song Book.*

## READING

## FIRST GRADE

- The Little Grains of Corn. *Krackowizer's First Reader.*
- The Corn. *Golden Treasury Primer.* Stebbins and Coolidge.
- Planting Corn. *New Education First Reader.* Demarest and Van Sickle.

## SECOND AND THIRD GRADES

- Popcorn Song. *The Summers Second Reader.*
- The Coming of the Corn. *The Summers Second Reader.*
- Popping Corn. *Carroll and Brooks' Second Reader.*
- Indian Corn. *The Summers Second Reader.*
- The Corn Song. *Art-Literature Third Reader.* Chutter.
- How the Corn Grew. *Wide Awake Third Reader.* Murray.
- The Hidden Treasure. *Wade and Sylvester's Language Series: Third Reader.*

## CORN TEACHES THE SELFISH FARMER A LESSON

ONCE upon a time a very selfish farmer received from a friend a new kind of seed corn. One of his neighbors wanted to buy some of it, but the selfish farmer would neither give nor sell a kernel.

As it happened, he was as ignorant as he was selfish. He knew nothing about radicles or plumules or pollen.

His neighbor, however, was wiser, and knew a great deal about botany, and so determined to get some of this new species of corn without either buying or stealing it.

The first farmer planted his new kind of corn close beside the fence which separated his own farm from that of his neighbor.

Thereupon the second farmer selected from the middle of his best ears of corn the best kernels for seed and planted them on his own side of the fence, very near the other farmer's seed.

The warm rain and sun made the corn on both sides of the fence grow and flourish.

When it neared the time for the blossoms of corn tassel to shed their pollen, the wise neighbor kept close watch.

At just the right time, he cut the tassel from every stalk on his side of the fence, so that no pollen from his own field should fertilize any corn which he had planted.

The new corn on the other side of the fence was rich in pollen, and bearing nothing for fence lines, floated in the air and fell on the neighbor's corn.

This pollen was rich with oil and ripened almost every grain.

When husking time came, the stingy farmer was surprised to find that his neighbor had plenty of corn exactly like his and that every ear was filled with ripening grain.

*—Red Letter Days.*

RUSTLE and blow! Rustle and blow!  
Gather the corn, for soon we'll have snow.  
Each kernel is yellow, the leaves have turned brown,  
The corn is all ready for us to cut down;  
The cattle are waiting till husking is o'er  
To taste the sweet corn of their winter's store.

*—Nature Songs and Stories.*

#### THE SONG OF THE CORN

I WAS made to be eaten  
And not to be drank;  
To be thrashed in a barn  
Not soaked in a tank.

Make me up into loaves,  
And your children are fed;  
But if into a drink  
I will starve them instead.

I come as a blessing  
When put in a mill;  
As a blight and a curse  
When run through a still.

Then remember the warning—  
My strength I'll employ,  
If eaten to strengthen,  
If drank to destroy.

*—Selected.*

#### THE STORY OF BABY CORN

A HAPPY mother stalk of corn  
Held close a baby ear,  
And whispered: "Cuddle up to me;  
I'll keep you warm, my dear  
I'll give you petticoats of green,  
With many a tuck, and fold  
To let out daily as you grow,  
For you will soon be old."

A funny little baby that,  
 For though it had no eye,  
 It had a hundred mouths; 'twas well  
 It did not want to cry.  
 The mother put in each small mouth  
 A hollow thread of silk,  
 Through which the sun and rain and air  
 Provided baby's milk.

The petticoats were gathered close  
 Where all the threadlets hung,  
 And still as summer days went on  
 To Mother Stalk it clung;  
 And all the time it grew and grew—  
 Each kernel drank the milk,  
 By day, by night, in shade, in sun,  
 From its own thread of silk.

And each grew strong and full and round,  
 And each was shining white;  
 The gores and seams were all let out;  
 The green skirts fitted tight.  
 The ear stood straight and large and tall,  
 And when it saw the sun  
 Held up its emerald satin gown  
 To say, "Your work is done."

"You're large enough," said Mother Stalk,  
 "And now there's no more room  
 For you to grow." She tied the threads  
 Into a soft brown plume.  
 It floated out upon the breeze  
 To greet the dewy morn,  
 And then the baby said, "Now I'm  
 A full-grown ear of corn!"

—Selected.

### THE CORNSTALKS

DID you ever chance to see them,  
 All those gentlefolks of corn,  
 Who bow from morn till evening  
 And from evening until morn?  
 \*      \*      \*

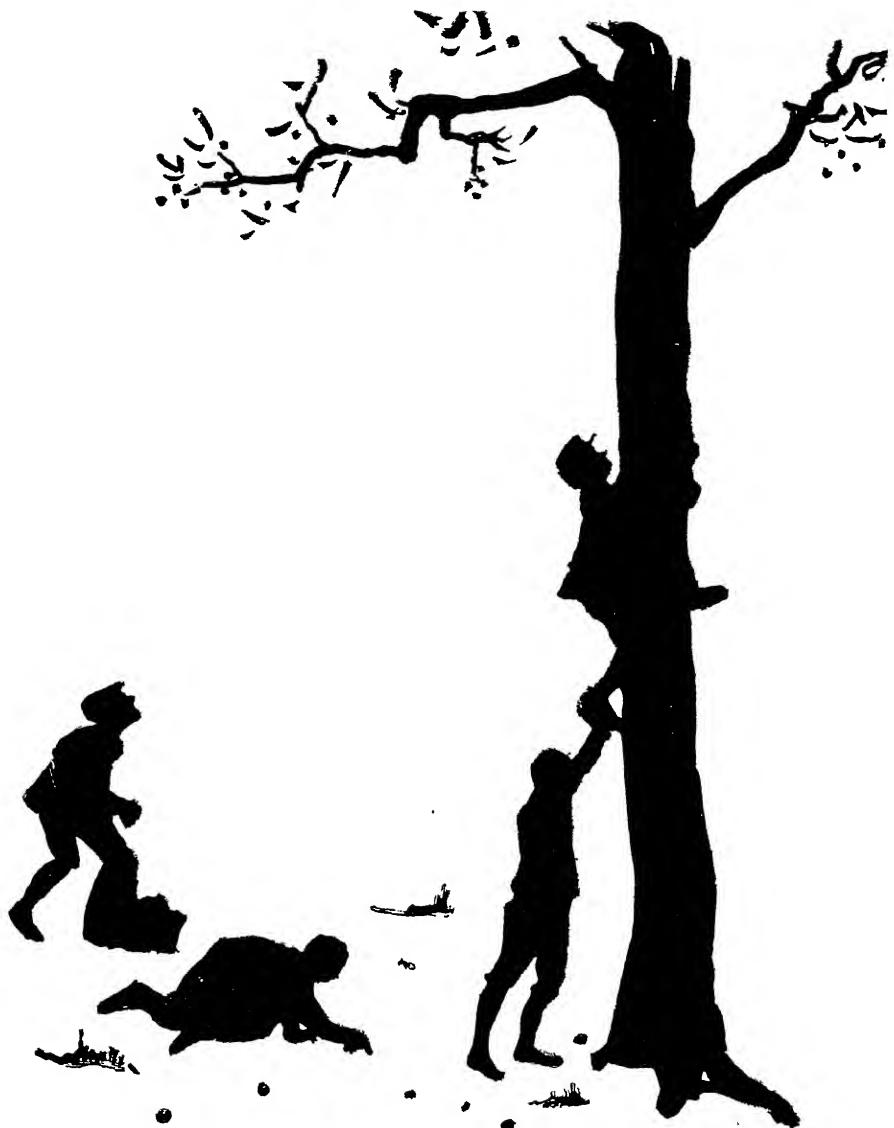
How polite they are and stately,  
 As they bend and dip so low,  
 Like ladies in the minuets  
 Of long and long ago!  
 —KATHERINE B. OWEN.



## Nuts

OR these lessons have ready nuts of many kinds for the pupils to identify; leaves and branches of nut trees if possible; pictures of nut-bearing trees, or blackboard sketches; nuts with cases, husks, and burrs. The lessons may be postponed until December if there is not time for them this month.

*Conversation:* We have been talking of the harvesting of fresh fruits. Can you tell of any dry fruits that must be harvested in the autumn? This month some are gathered from the forest, some from orchards or groves. The farmer usually tries to get his fruit all gathered before the frost comes, but this dry fruit I am thinking of is not hurt by the frost. Frost helps the farmer prepare this dry fruit for the market by opening its hard, dry cones. Can you guess now what it is? How many kinds of nuts have you seen in the stores? What kind do you like the best? How many of the nuts on this table can you name? Where did they come from? Where did the grocer get them? Where did the farmer get them? How many have ever seen a nut grove or orchard? Where? Describe it. Do all nuts come from groves? Are the trees always planted by the farmer, in rows, as the apple trees are? Where does the farmer sometimes get the nuts? From trees that grow wild in the woods and fields. How did these trees get there? Animals sometimes help to scatter the seeds. Sometimes the birds help; sometimes the wind; sometimes the water; sometimes children. Some seeds stick to people's clothing or to the fur of animals. When these seeds fall, the rain helps them to sprout and grow.



NOVEMBER days are stealing,  
All swiftly on their way;  
The squirrels now are working,  
The leaves are out at play;  
The busy, busy children  
Are gathering nuts so brown,  
And birds are gaily planning  
A winter out of town.

—*Selected.*

The farmers' children usually harvest the wild nuts or those growing in the woods. Name all the nuts that grow without cultivation in the fields or the woods. What nuts grow on bushes? Where do we find hazel nuts? What nuts grow on trees? What nuts grow on plants underground? From what part of the plant do most nuts grow? What part of the plant is a peanut? What nuts are cultivated by farmers? How are nuts harvested? When?

Find out how many of the pupils have ever attended a nutting-party. Let them describe it. At what time of year did you go nutting? Where? How? What did you take with you? Describe the trip. Tell how the nuts were gathered; how carried home.

With what are the nuts covered when they drop from the tree? Of what use is this cover, case, husk, or burr? What color is the covering before the nut is ripe; after it is ripe? Do all nuts have a covering over the shell? Are the coverings of nuts all alike? What kind of covering has the walnut? the hickory nut? the butternut? the chestnut? the hazel nut? the peanut? the cocoanut? the acorn? the beechnut? What nuts have a husk as well as a shell? What nuts have a burr? How are the coverings removed? When? What helps the nuts to open?

How many have ever seen a nut burn? What made it burn?

If you drop a nut on the floor, what kind of spot will it leave?

What do we call the inside part of the nut? the outside part? Are the kernels all shaped alike? What kernels have only one part? What nuts are divided into more than one part? With what is the kernel covered? What nuts have thick shells? Which ones have thin shells?

Are all shells alike on the inside? Which ones have only one room? Which have two or more rooms? Which nuts have more than one nut in a burr? What about the chestnut? What nut has more than one kernel in a shell. What part of the nut is good to eat? What nut gives us more than the meat or kernel? How many have tasted the milk of the cocoanut? Is it good to drink?

Of what use are nuts? Do animals like them? What animals? Bears as well as squirrels and pigs like nuts. Are all nuts good for food? How about the acorn? the horse-chestnut? Squirrels and pigs like acorns. Horse-chestnuts are sometimes boiled and fed to poultry.

Chestnuts are sometimes ground into flour and used to make

bread, starch, and foods of various kinds. In some countries sheep, cattle, and horses are fed on nuts.

The early settlers of our country, as well as the Indians, depended upon the forest to yield them nuts for their winter food. The meats of nuts are more like animal food than any other plant food. They are rich and oily and make better food for winter than for summer.

If you eat too many nuts, what is apt to happen? What should we eat with them to make them healthful? (Salt.)

### THE PEANUT

The peanut is one of the nuts best known to the pupils and may easily be procured for a lesson at any time. A comparison of the pod with the pods of the bean and the pea reveals the family relationship. But the habit of the nuts is different. A drawing on the board reveals the form and arrangement of the leaves (four leaflets on a leaf), and a small yellow flower.

After the flower wilts the stem which bears the baby pod turns down and hides it underground. This is necessary that the seeds may mature. The pod becomes thick and forms the peanut shell, containing from one to three seeds. How does this compare with the pea and the bean pod? The nut is used for food. Of the nut peanut butter is made, and peanut oil. The latter is used for the table, and for medicine as a substitute for olive oil, and is also used in the manufacture of soap.

Let the pupils plant some unroasted peanuts in pots in which sand is mixed with the soil, and study the plant as it grows. Plant the seeds about an inch and a half below the surface.

### HAND EXPRESSION

Draw, paint, and cut nuts, with and without leaves and husks. Make a border for the blackboard with the mounted drawings.

Draw, paint, and cut nut trees.

Illustrate "A Nutting Party."

Cut acorns and oak leaves.

Model nuts and nut leaves on tablets.

Make cardboard or paper baskets for nuts.

Make a nut grove, by cutting trees from strips of paper folded together. Cut them with bases, and arrange them in the form of a square on the sand table.

Make doll-dishes of nuts and acorns. Cradles and boats may be made of English walnuts.

*Peanut Animals:* Let the pupils make peanut animals. A handful of nuts, some toothpicks and pins, a piece of paper, and scissors will be necessary for this work. Use peanuts with the stems on them if possible, as these form the tail of the mouse, the cat, or the pig to be. The pin-heads form the eyes. Paper ears may be attached to the head by sticking them through holes punched with a toothpick or pin. Pieces of toothpick may be used for legs. A string may be used for the tail if the nut has no stem.

"When making the animals, always puncture holes in the peanuts in the direction you wish the legs of the different animals to slant; if the legs are to slant forward, make the holes slant forward—if straight, puncture the holes straight, and so on. Managed this way, the wooden toothpicks may be inserted at any desired angle.

"Ordinarily the toothpicks remain steady when pushed well into the nut, but when the toys are to be carried a distance or kept as permanent playthings, add a little glue on all sides of each bend of the toothpick legs, and also where the legs join the body, to make doubly sure that the toys will remain intact.

"Hunt up a peanut with a stringy root clinging to it for the long-tailed rat. Give him four short legs, bent to form feet, run several broom-straws through the nose for whiskers, glue on the paper ears and ink the features. If the root is not long enough for a tail, lengthen it by twisting on a little raw cotton."

### SENSE-TRAINING

Let blindfolded pupils tell from the touch the names of various kinds of nuts.

Group nuts according to their shape,—as round, egg-shaped, oval, triangular (beech and Brazil nuts).

Have the children give the names of all the nuts seen in the market at this time, or identify nuts arranged on a table.

Let blindfolded pupils identify nuts from the taste.

### BODY EXPRESSION

#### A PEANUT HUNT

Try a schoolroom peanut hunt on a rainy day when an out-of-door recess is impossible. Take a paper bag of peanuts to school in the morning. At

recess, when the children march into the hall, hide the peanuts everywhere. As soon as the last one is safely stowed away, call the children in. The hunters go on tip-toe, so that the peanuts may not hear them. Pretending that the peanuts will hear them makes them go more quietly, though even with the tip-toeing there is some little confusion and of course many giggles, whispers, etc. The child who finds the largest number of peanuts is the winner. Choose the winner to help hide the nuts the next time if he prefers to be "grown-up" and an onlooker, as sometimes is the case. This little game gives the children exercise, change, and fun, and yet is as quiet as a motion game can be.

—Selected.

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- Little Nut People. E. J. Nicholson. *Nature in Verse.* Lovejoy.
- The Chestnut Burr. *Nature in Verse.*
- Nutting. *Nature in Verse.*
- The Gossip of the Nuts. *Nature in Verse.*
- The Chestnut. *Stories in Season.* George and Whitten.
- The Little Hickory Nut. *Stories in Season.*

### SONGS

- Song of the Nut. *Songs in Season.* George.
- Falling Nuts. *Child Garden of Song.* Tomlins.
- I Had a Little Nut Tree. *Rounds, Carols, and Songs.* Osgood.

### READING

#### FIRST GRADE

- A Nutting Party. *Child Classics Primer.* Alexander.
- Nutting. *The Outdoor Primer.* Grover.
- The Boy and the Nuts. *The Summers First Reader.*
- How Frank and Frisky Got the Nuts; About Nuts. *Nature and History Stories.* Hicks.
- Peanuts. *Barnes' First Year Book.*
- Chestnuts. *Gordon First Reader.*
- The Pebble and the Acorn. *Finger Play Reader, Part One.* Davis and Julien.

#### SECOND AND THIRD GRADES

- The Little Nut. *Art-Literature Second Reader.* Chutter.
- In the Woods. *New Education Second Reader.* Demarest and Van Sickle.

The Monkey and the Nuts. *Gordon Third Reader.*  
The Baby Seed. *Carroll and Brooks' Second Reader.*

### NATURE'S PARTY

DAME NATURE gives a party  
Each fall, and what a shout\*  
Goes up from hill and valley  
When all her cards are "out"!

She sends her invitations  
Writ in a glowing hue—  
In purple, gold, or crimson:  
And makes you welcome, too.

Now when her palace opens  
Its doors and windows wide.  
Her merry guests come flocking  
O'er all the countryside.

With thought for every creature,  
She spreads her feast with care;  
And royal is the bounty,  
And dainty is the fare.

There's butternut and hazel,  
There's hickory and beech;  
Of chestnut and of walnut  
She has a store of each.

Come, boys and girls, a-nutting!  
There is enough for all—  
For squirrels and for children,  
When Nature gives her ball.

—HANNAH CODDINGTON.

### NUTTING

COME, Robert and Harry, come, Lily and May!  
November is here and our glad holiday.  
With every breath of the keen frosty breeze,  
Brown chestnuts are dropping from all the high trees.  
Come here with your bags and your big baskets, quick!  
And Harry's new jack-knife shall cut a long stick.  
Then Robert shall climb the old chestnut tree tall,  
And thrash the big boughs till the ripe chestnuts fall,—

So shiny and smooth, and so plump and so brown,  
The handsomest chestnuts that ever fell down;  
Though stately and proud the old nut tree has stood,  
A hundred long years—the King of the Wood.

You dear little squirrel, you look very wise,  
With long bushy tail and bright shiny black eyes.  
Pray, sir, do you fancy you own this great tree?  
It's quite a mistake, sir, between you and me.

How cunning you look with your shy, sidelong glance,  
Uncertain if best to retreat or advance!  
A nut in your paws, and a nut in each cheek,  
Your thick bushy tail, and your back smooth and sleek!

We don't mean to rob you, dear, not in the least;  
 But we, too, love chestnuts and long for a feast.  
 We know you must gather your snug winter store,  
 But after we go, you will find plenty more.

### WHAT IS IT?

THERE was a little green house,  
 And in the little green house  
 There was a little brown house,  
 And in the little brown house  
 There was a little yellow house,  
 And in the little yellow house  
 There was a little white house,  
 And in the little white house  
 There was a little heart.  
 Can you tell what this is?

(Answer: A chestnut.)

### PHONICS

If the teaching of phonics is deferred until November, several new sounds a day may be given. If the work has been given as planned for October, the following phonograms remain to be taught this month:—

#### SIMPLE PHONOGRAMS:—

*B, c, d, g, j, k, p, q, v, y.*

#### BLENDED PHONOGRAMS:—

*Sp, th, ng, bl, cl, gl, pl, cr, dr, gr, pr, sc, sk, dw.*

#### FAMILY NAMES:—

*Ab, ad, ag, ap, ack, amp, and, ang.*

*Eb, ed, eg, ell, em, en, es, et, ent, etch, esh.*

*Ib, id, if, ig, im, in, ip, it, is, ich, ick, ind, ink, ing, ish, imp, itch, inch, int, iss, ist,ift, ith, iff, ill, ilt, ild, ilk, ind.*

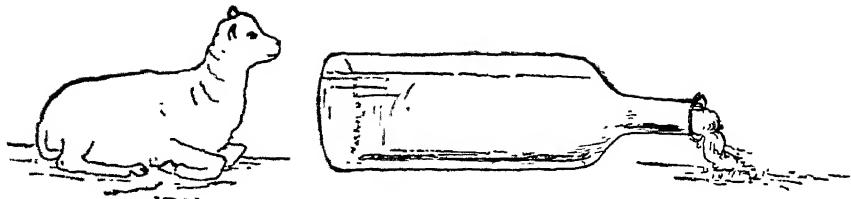
*Ob, od, off, og, ock, op, all, om, on, oss, ot, oft, ost, otch, omp, ond, ont.*

Add letters to the above families to make new words.

Add *s* to words and families.

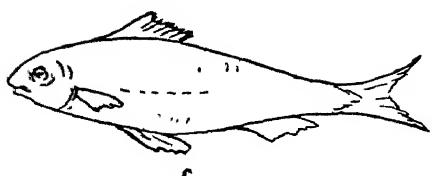
Blend short *o* with known phonograms.

See that the pupils do not articulate *ng* in a slipshod way. Let them pronounce after you a number of words containing this sound; as, *bring, ding, fling, ring, sing, wing*. Make a game of the exercise, using words ending in *ing*.

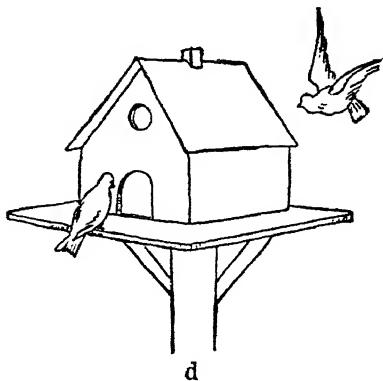


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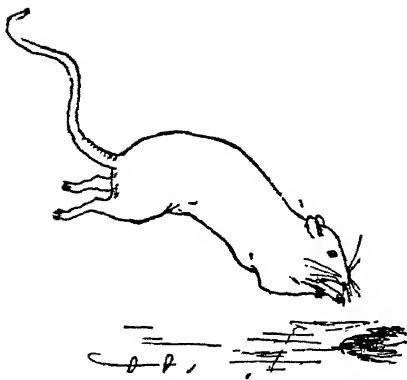
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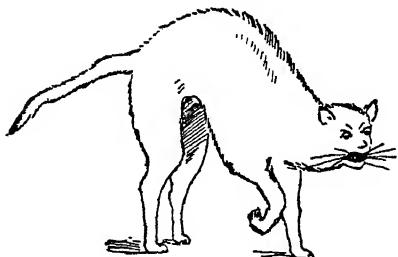
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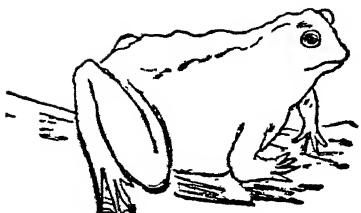
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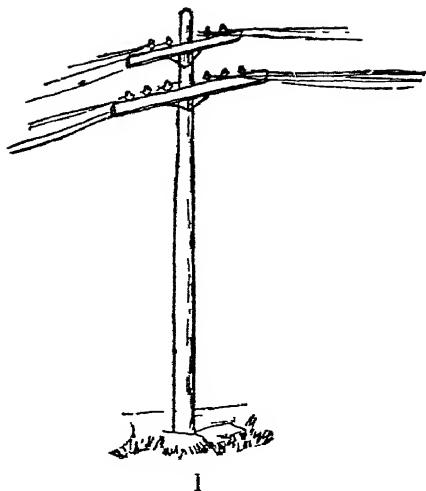
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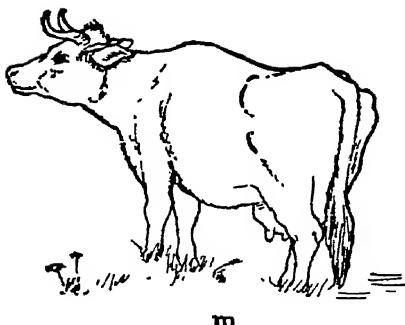
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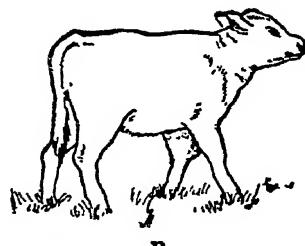
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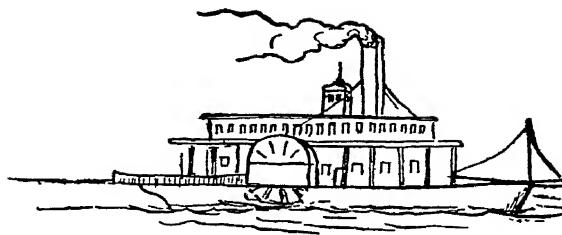
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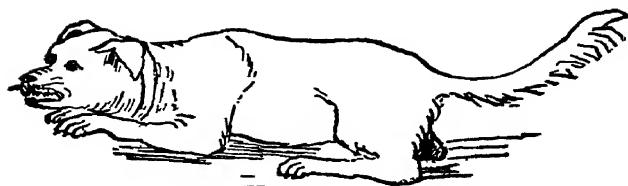
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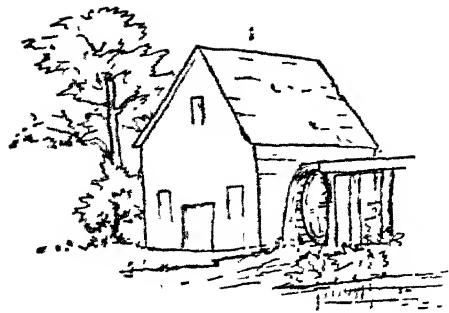
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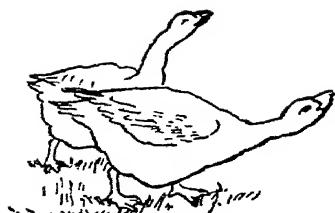
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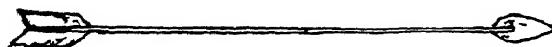
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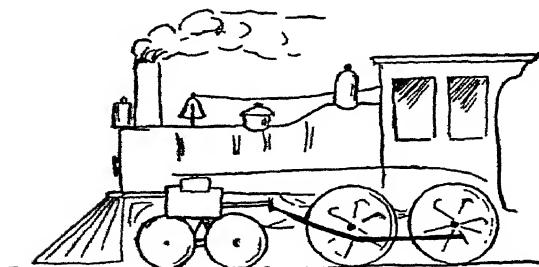
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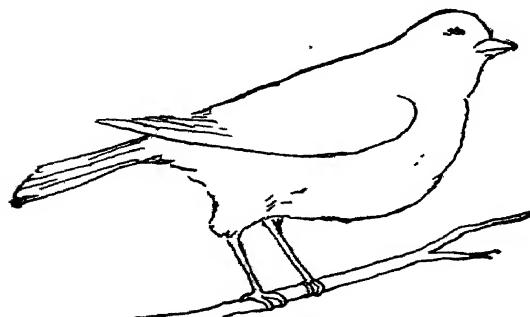
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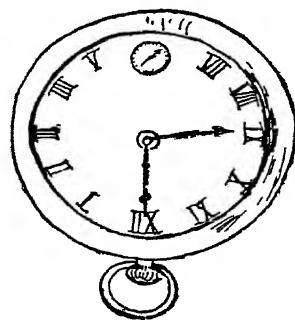
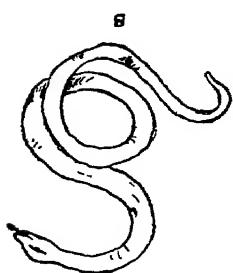
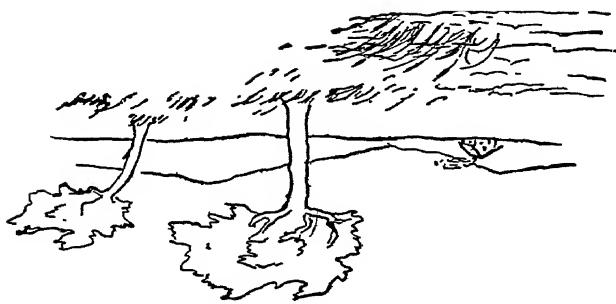
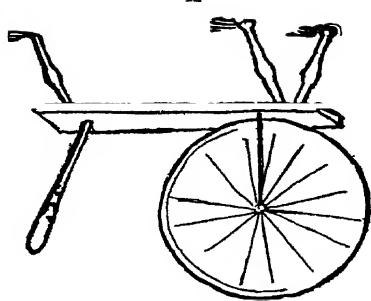
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sp



The teacher says, imitating the hand-washing movement: "I am washing my hands. What are you doing, Jennie?" Jennie, performing the accompanying action, says: "I am combing my hair.—What are you doing, Tom?" Tom replies, "I am brushing my coat," etc. For further practice, give similar exercises with words containing *ang*, *ong*, *ung*, *eng*.

Some pupils have difficulty with the *th* sound, as in *father*, *mother*. Let such pupils watch the position of your teeth and tongue in making this sound, and try to imitate it while observing themselves in a little mirror.

When a sound has been taught, give or develop a carefully selected list of words for the drill.

Classify words according to their initial sound and letter; as, *bet*, *bit*, *big*, *box*.

Classify words according to phonograms; as, *sing*, *ring*, *bring*.

Prepare squares of pasteboard or cardboard containing the vowels, single consonants, and blended phonograms of two or three letters. The letters may be printed on the cards (to the left or the right) so that one set may be used as an initial and the other as an ending. Words are made when the initial phonograms are prefixed to the family names on the blackboard.

#### GAMES WITH VOWEL SOUNDS

The teacher may ask a pupil to tell a word that has the short sound of *i* (i) in it. When he has done so, he in turn asks some pupil to give another. This pupil, if able to do so, names another pupil who is to give a word containing the same sound, until all the members of the class have found and given a word.

Touch or point to a pupil whose name contains the short sound of *e* (e), or some other vowel sound.

The teacher may give a word and then call upon a pupil to give one that rhymes with it. This child then calls upon another, the game continuing thus until the rhymes are exhausted. For example,—"I am in *pin*. I am not in *bin*. What sound or letter am I?" Have the words with the initial consonants grouped together on the blackboard. See that the pupils articulate the consonants distinctly.

Reproduce the sound pictures on the blackboard, write the letters beneath, and allow them to remain until the pupils are familiar with the symbols of sounds.

Put the family name on the board with white crayon and the other sounds with colored. Let the children sound words after you, with you, and then independently.

The second time the game is played, let the children who personify the animals and objects associated with the sound point out the pictures of the sounds they have made and combine them with the syllable to make a word. The third time, send them to the board or desks to reproduce the picture of the sound.

#### AN AUTUMN SONG

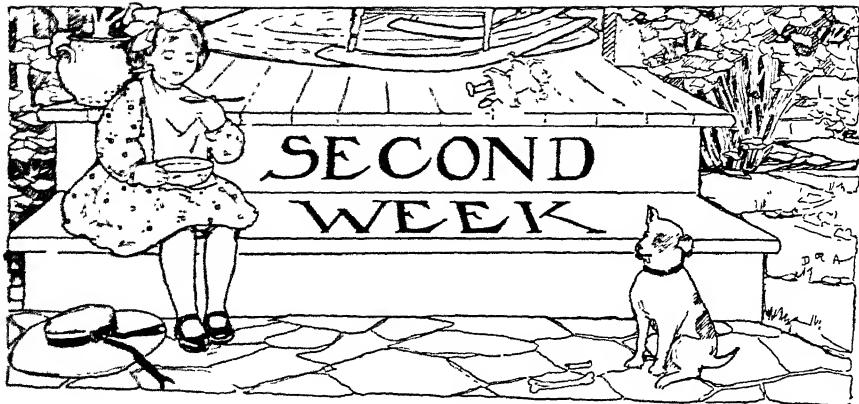
THE song birds are flying,  
And southward are hieing,  
No more their glad carols we hear.  
The gardens are lonely,—  
Chrysanthemums only  
Dare now let their beauty appear.

The insects are hiding;  
The farmer providing  
The lambkins a shelter from cold.  
And after October  
The woods will look sober  
Without all their crimson and gold.

The loud winds are calling,  
The ripe nuts are falling,  
The squirrel now gathers his store.  
The bears, homeward creeping,  
Will soon all be sleeping  
So snugly, till winter is o'er.

Jack Frost will soon cover  
The little brooks over;  
The snow clouds are up in the sky  
All ready for snowing.  
Dear Autumn is going.  
We bid her a loving good-by.

—EMILIE POULSSON.



## The Need of Food

 E HAVE talked about the things we must do in order to grow. What were these things? (Work, play, exercise, study.) There is something else. Without it we could not live or grow. We must eat. Why? Because we need food to build up the body, to keep it from wearing out, and to keep it warm. Food is the most important of all the things that we buy. Father spends more money for our food than for our clothing, or for a house to shelter us. Mother, or the cook, spends more of her time in preparing the food than on other duties, because meals must be prepared three times a day.

Do you weigh more now than you weighed a year ago? Do you need larger clothes than you needed last year? Why? What helped you to grow? If we wish our bodies to grow larger, we must eat.

Why do people who are already grown eat? Why do their clothes need mending at times? The body wears away just as clothing does, and needs to be mended. Every time we move—whether we are playing or singing or eating or just breathing—it helps to wear out the body. We must eat to mend the body.

We keep the body warm by eating food. It is easier to keep warm if one is well fed. A hungry person feels the cold more than one who has had a good meal.

## Regularity in Eating

 E MUST eat in order to live and grow. We must also know *how* and *what* to eat, in order to remain well and strong. Some people kill themselves by eating food that is not good for them or by eating too much and too hurriedly. And to eat unwisely is almost as bad for us as to have no food at all.

Speak of the time for and the number of our meals. The morning meal is called what? the evening meal? the noonday meal? Are three meals enough? too much? Some people eat only one meal a day, and others two, and find them enough if they eat their food slowly and chew it thoroughly.

It is necessary to our health to eat at regular intervals and at the right time only. That is, there are times when nothing should be eaten, because the stomach cannot care for the food given it.

Constant nibbling at food or eating between meals gives the stomach too much to do. If a desire for food is felt, it is better to take a drink of water, as this is what the stomach wants. If actual hunger is felt, fruit or milk should be taken.

We should never eat while angry or when very tired. At such times the stomach refuses to work. After eating we should sit or lie down and rest for a time as animals do after eating. This gives the stomach time to do its work.

## Proper Mastication



MPHASIZE the importance of thorough mastication. The teeth must grind the food until every part of it is reduced to a liquid. This work must not be left for the stomach to do. If the food is well chewed, the stomach does not have so much to do. If it has to do work that belongs to the teeth, it becomes too tired to do its own work well. If you eat more food than usual, or than is necessary, the stomach has more than it can do well.

The food that is not cared for properly hurts or poisons the body instead of helping to build it up. It is better to have too little food than too much. We are made ill or harmed by over-eating oftener than by the need of food.

The holiday seasons are the times when most people overeat. They are tempted by the abundance of good things prepared for the holiday feasts. Candy, nuts, fruit, or other articles are eaten in addition to the regular meals. Care should be taken at this time especially not to eat between meals, if one would keep well.

Let the children sing "Glutton," from "Improving Songs for Anxious Children." by Carpenter.

## Kinds of Food



HE foods we eat are of three kinds—vegetable, animal, mineral. Animal foods are eggs, meat, milk, and butter. Plants give vegetables, fruits, and nuts. Lakes, seas, and springs give mineral foods. Question the pupils as to the foods used in their homes and the origin of such foods. Let them name plants and animals used for foods, and tell where these may be found. Tell how these are procured, marketed, and prepared for the table.

Compare summer and winter diet. Speak of the need for heat-giving foods, especially in winter, and of the animals that supply us with such foods.

Plan a dinner for winter; one for summer.

Visit a grocery store; a meat market; a fruit store; a bakery. Name foods procured from each of these.

*Conversation:* What kinds of food do you eat that come from plants? What fruit do you eat? what grains? what vegetables? We call this food *vegetable food*. What foods do you eat that do not come from plants? what kinds of meat? what kinds of fowl or birds? Where do we get fish or oysters? We call all these *animal food*. Do we have any kind of food that is not supplied by plants or animals? We have water, salt, and some kinds of medicines that come from minerals. We call this *mineral food*.

When do we use most vegetable or plant food? when most animal food? When or how often do we use mineral food? In what climate do people use most vegetable food? most animal food? In what climates are both used in equal quantities? Are any kinds of food grown near this place? What vegetable foods? What animal foods?

What food plants can you see growing in the gardens and

fields about this place? What foods do you buy that do not come from local gardens? Where do you get these? Tell me what foods can be bought at the grocer's. Where does the grocer get them? How are these foods brought to the city? What goods are canned? Where do the grocers get these? Are they canned in or near this place?

Why do we eat so many kinds of food? Do we eat the same foods winter and summer? Why not? What foods do we eat most of in winter? in summer? What fatty foods do the Eskimos eat? the children of warm countries? Do the people of warm countries need as much warmth-giving food as those of cold countries?

Fatty foods warm the body. What fatty foods do we eat? What foods besides meat furnish us with fat? What do we spread on our bread? What fruits of the tree give us oily food? (Nuts and olives.)

We also need some sweets to give us warmth. Name some foods that are sweet. What fruits and vegetables and grains contain sugar?

What gives us a sweet food? Bread, after being chewed, tastes sweet; the starch of the flour changes to sugar. We need starchy foods as well as fatty foods and sweet foods. Name foods containing starch. (Potatoes, corn, cornmeal, rice, macaroni.) The starch in grains—wheat, oats, corn, and barley—changes to sugar.

We need foods to make the body grow and to mend the body, as well as to make it warm. Milk is one of these foods. Bread made from whole-wheat flour, eggs, fish, poultry, beef, and mutton are good. Pork is not a safe meat to eat. Peas, beans, cabbage, tomatoes, turnips, beets, celery, and lettuce are good. In summer we should eat ripe fruit and other foods that will not heat the body. Only the best and freshest food should be eaten. Fruit that is partly decayed or unclean may make us ill.

Warn the children of the danger in eating candy, fruit, and cracked nuts bought of street venders who keep these articles of food exposed to dust, dirt, and flies.

Much candy is bad for the health and injures the teeth. Pickles, pies, cake, and doughnuts are the poorest kind of food. Children who eat this food every day do not have rosy cheeks or good health.

The best food for breakfast is fresh, ripe fruit, eggs, and

whole-wheat bread or toast; and cereals, also, if these are eaten slowly and chewed well.

The best food for the midday meal consists of vegetables, bread made of coarse flour, and, if meats are eaten, beef, lamb, mutton, fish, and poultry.

Explain that bad temper, sulkiness, listlessness, and even stupidity are the outcome of indigestible food, and for this reason every school child should learn what to eat and what not to eat. This lesson is one of the most important of his whole life.

#### SCHOOL LUNCHESES

Every child who carries his lunch to school should be taught how to prepare a school lunch that is appetizing and wholesome. The teacher may use her own lunch basket as an object lesson. It will be an easy and natural thing for her to show with pride the good lunch her kind boarding-house mistress has put up for her. It may in some cases be necessary for the teacher to supplement the landlady's lunch or to make changes, if it is to serve as a model. She can, for instance, have a pretty basket, and line it neatly with thin paraffin paper, just before going down to breakfast. A dainty white paper napkin may wrap the lunch and another be placed on top, if the landlady omits these.

It is not difficult, in showing the contents of the basket, to expatiate on the benefits of such a lunch and the way to prepare it. The dainty, thin squares or triangles of sandwiches are wrapped in paraffin paper to exclude the air and keep them from drying out. A bit of meat is placed between the slices of bread in one; slices of egg in another, and a lettuce leaf in a third. At another time there may be brown-bread sandwiches with a cheese filling. There is a little jar of cottage cheese sometimes, or jelly, or a custard. And there is always fruit—an apple, an orange, a banana, grapes, dates, figs, raisins, or a handful of prunes or of nuts. No pickles or pie appear, and cake and doughnuts rarely. The reason for this is explained.

The necessity for the use of the napkin may have to be emphasized in order that the pupils from some homes may be taught to keep their hands, clothing, and desk clean while eating their school lunches and afterward.

Caution the pupils in regard to using the napkins or the handkerchiefs of others; also in regard to exchanging apples, gum, pencils, or anything put into the mouth or touched with the lips.

## Liquid Food

**W**ATER gives mineral food. It is more necessary than solid food. We can live longer without solid food than without water. The body needs a great deal of water and it is good for us to drink as often as we can—if we do not drink iced water, and are careful not to drink when we are very warm.

A glass of water every waking hour of the day would not be too much, but no water or other liquid should be taken with the meals.

The mouth furnishes a liquid that helps to prepare the food for swallowing. The stomach needs water to help it digest the food sent to it. Water in the blood helps it to flow through the body. The flesh needs water to keep it soft and tender; it would be hard and dry without. Water cleans the inside of the body. As the body wears away, water in the blood soaks up the worn-out matter and washes it away. Water is constantly leaving the body, and more must be taken in to take its place. Some of it passes from the body in the form of perspiration. Thirst tells us when the body needs water.

We should be careful to drink only pure water. Sometimes we can know impure water by its smell or taste. When we are not sure as to whether water is pure or not, it is better to boil it. Water that is near a pigpen or a barnyard, or in a cemetery, or flowing over an unclean place, or with refuse in it, should never be used for drinking. Animals are very particular about the water they drink, and will not drink impure water unless forced to do so by thirst.

Tea and coffee are injurious drinks for growing boys and girls and for many grown persons. They are not foods and do not help to build up the body. Instead of helping growth, they hinder it, as does the use of alcoholic liquors. Read the pupils “Telling Fortunes,” by Alice Cary.

Sweet juices of good fruits make healthful drinks, but when these juices are allowed to ferment and sour they become injurious.

### DRINKING VESSELS

See that each child has a drinking-vessel of his own. Caution pupils in regard to the use of drinking-cups at fountains and the public drinking places, as in stores, parks, and cars. Where

pocket cups are not carried, it is possible to drink from the palm of the hand, which may be formed into a little cup. Teach the children to carry in their pockets fresh envelopes to be used as drinking-cups and then thrown away; or pieces of paper that may be twisted into cone-shaped receptacles for water. Show them how to make these conical cups or cornucopias.

Have a covered pitcher or bucket of drinking-water kept in the schoolroom. Pupils may pass this about the room at certain intervals, or help themselves.

## The Teeth

OUR teeth should be well cared for, because they are needed to help prepare the food for the body before it goes into the stomach. If the teeth are poor and do not do their work well, the stomach cannot do its work well, and the food we eat may make us ill instead of helping us to grow strong.

The teeth should be cleaned or brushed before breakfast and after every meal. Food left on and between the teeth decays, making the breath offensive and injuring their hard covering, called the enamel. If the enamel is destroyed, the teeth decay or crumble. The food between the teeth may be removed with a wooden toothpick, but never with a pin. Never pick the teeth at the table or in the presence of others. Never use the teeth for cracking nuts or biting thread. Very hot and very cold food and drink injure the teeth, by cracking the enamel.

### POINTS TO REMEMBER

If we do not take good care of our teeth, they are sure to punish us sooner or later by aching.

If a tooth does not really ache, but hurts a little when we eat something very cold or very hot, it is just beginning to decay.

If there is constant, severe pain, the dentine is gone and the pulp is exposed.

After the pulp becomes exposed the tooth dies.

If an aching tooth is not filled, it is likely in time to die and cause a gum-boil or swelling, or perhaps a sore that breaks through the cheek.

Oil of cloves or alcohol will often stop toothache.

Salt water is good for soreness of the teeth.

# ANIMAL LIFE

## Winter Food for Animals

**W**HAT do the domestic animals do for food in the winter? What do wild animals do? What animals store food? Where are their storehouses? What becomes of the wild animals that do not store food? What provision or protection is made for them? What does *hibernate* mean? What animals sleep all winter? How do they live for so long a time without eating? When they go into their winter quarters how do they look? When they come out are they as fleshy as when they went in? Where does the camel store food to last during the journey across the desert? Do hibernating animals store away food to be absorbed in the same way?

What insects store away food? What food do they store away? Where is the ants' storehouse? the bees'? Some animals do not eat in the winter. They sleep much of the time. When the food supply of the clam, the frog, the snail, the snake, and the turtle is cut off, these animals must stop eating because they have not been provided with means of migrating, like the birds. They live more or less in water which freezes in the winter.

If there is food for some birds in winter, why not for all? Cannot all birds eat the same kind of seeds or insects? Is it the cold or the lack of food that causes birds to migrate? Could the humming-bird eat the same kind of food as the swallow or the sparrow? Could the robin live on the food of the owl?

### FAREWELL

"It's growing late," said the honey bee,  
"Winter's no weather for me,  
I'll hurry away to the hive."  
"It's growing late," said the bustling fly,  
"There's going to be plenty of snow by-and-by,  
And how will a poor fly thrive?"

The cricket piped, "The season is old,  
Leaves and grasses are turning to gold;  
It's a queer world that changes so.  
My chirp has lost its musical tones  
And the north wind bites to my very bones;  
I think I had better go."

The squirrel said, "It is growing chill,  
The wind-falls have gone to the cider mill.  
But there's many a chestnut burr  
Ready to burst at the frost's first touch.  
If snow flies soon I shan't mind much,  
Wrapped in my thickening fur."

"The best of the year," trilled the lingering thrush,  
"Has left us behind; there's a tender hush  
Brooding o'er meadow and dell.  
Our nests are all empty, our birdlings are flown,  
There is nothing to keep us at home, I must own;  
There's nothing to sing but 'Farewell.'"

—*Selected.*

### THE FROG'S GOOD-BYE

GOOD-BYE, little children, I'm going away,  
In my snug little home all the winter to stay;  
I seldom get up, once I'm tucked in my bed,  
And as it grows colder I cover my head.

I sleep very quietly all winter thro',  
And really enjoy it! there's nothing to do.  
The flies are all gone, so there's nothing to eat,  
And I then take this time to enjoy a good sleep.

My bed is a nice little hole in the ground,  
Where snug as a bug in the winter I'm found;  
You might think that long fasting would make me grow thin  
But no! I stay plump, just as when I go in.

And now, little children, good-bye, one and all;  
Some warm day next spring I shall give you a call;  
I'm quite sure to know when to get out of bed,  
When I feel the warm sun shining down on my head.

—*Selected.*



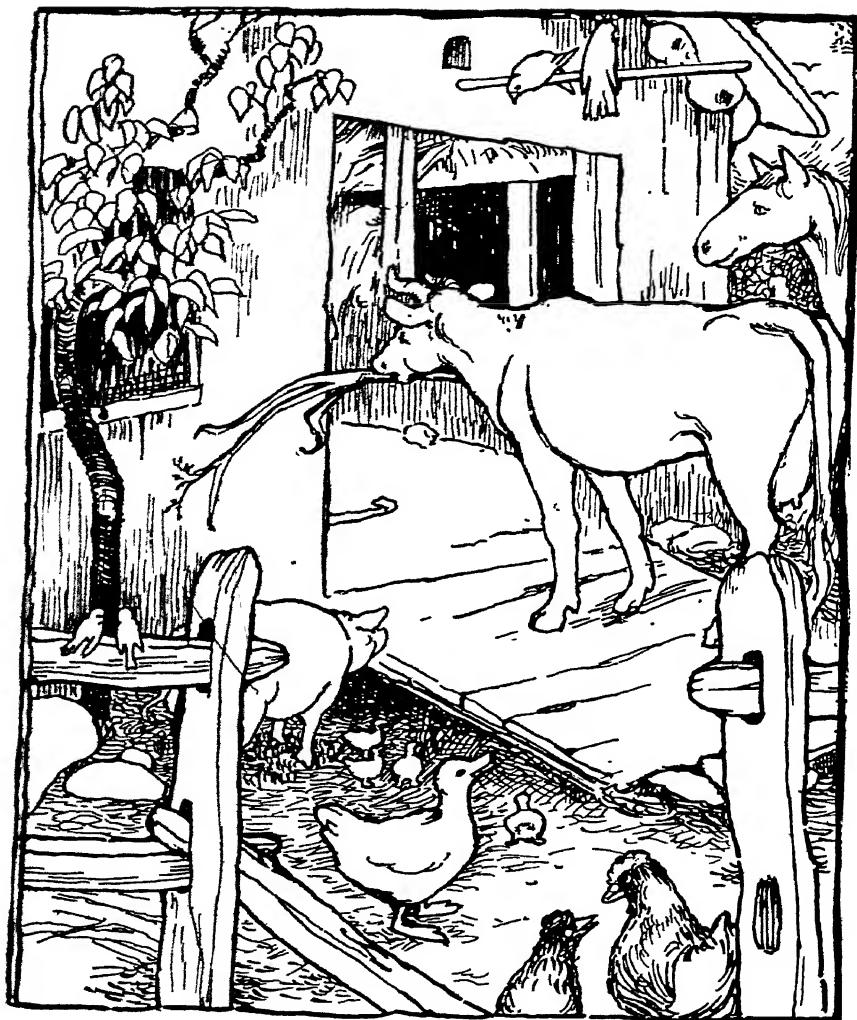
## Barnyard Animals

**Q**UESTION the pupils as to the animal foods used in their homes and the origin of such foods. Let them name animals used for foods—the kinds of meats used. Let them tell where wild and domestic animals used for food may be found; also fowls, birds, and fish.

We find in tracing our meat supply that we depend upon the farmer for the greater part of our animal food, as well as for our vegetable food. Most of the animals used for food are grown on the farm or the ranch. The farmer's stock is usually an important part of his possessions. Almost every farmer raises some stock, and some farmers devote all their time to stock—horses, cattle, sheep, and swine.

Observe the barnyard animals and fowls, the flesh of which is used for food, and useful to the farmer, rancher, and dairyman in other ways. Let the pupils tell which animals are kept because they give food products; which ones because they assist by their labor.

Explain the meaning of the term *domestic animals*. Certain animals are so called because they live near or in the homes of men, to whom they are useful. The most important points to consider in the study of animals are *where* they live, *how* they live, and *why* they live. Let the pupils name the domestic animals and tell where, how, and why they live. Domestic animals lend themselves to many industries and seem to exist but for the purpose of being useful. It is difficult, sometimes impossible, for the farmer to do his work without the assistance of the domestic animals. The horses, mules, and oxen all help to pre-



BARNYARD ANIMALS

pare the land for the grain, and to cultivate it while the grain is growing. They draw loads of produce and grain to market. The horses and mules carry the farmer and his family on journeys. The cow provides the farmer with milk, butter, and cheese for his own family and usually, also, sufficient to sell to others. The sheep provides food and clothing; the hog, flesh for food. The dog helps to care for the sheep and guards the home. The cat helps to clear the barn of animals destructive to the grain and other feed stored there. Fowls give flesh and eggs for food, and feathers for various uses.

The rearing and care of domestic animals requires labor, but they repay this a hundredfold. We owe them, then, good care, and especially in winter. Nature gives them thicker coats of hair, fur, and feathers for cold weather, but we must give them shelter or lodging; a dry barn where draughts are shut out and which is kept clean and in repair; a clean, good bed; and regular feeding and watering. Animals have rights that ought to be respected, even if cruelty to them did not affect our supply of meat, fish, and milk.

Man's care of the domestic animals in autumn and winter is important. If the horse's or the sheep's natural covering has been clipped from it, blankets must be provided, or a shelter from the cold. Preparation for winter in the barnyard means the repairing of old buildings and the erection of new ones for the housing of the stock that has been living in the open air out-of-doors or in the pasture during the warm weather. Food must be stored in the barn and watering-places provided in the barnyard.

Many of the animals that are to be used for food are fed fattening grain, that they may be made ready for the butcher or for the farmer's own winter supply of meat. Let pupils who have lived on the farm tell how this meat is salted or smoked or dried and stored away in the farmer's storehouse. What the farmer does not need he often takes to town and exchanges for groceries or other articles wanted in the home.

As a trip to a stock farm is usually out of the question, because of the distance of such farms from towns and cities, an imaginary trip will have to suffice in many cases, or a visit to a dairy or a poultry farm, or a farm where some stock is kept, near by.

An imaginary trip may be illustrated with pictures of live-stock and scenes depicting life on a ranch—herds, cowboy camps,

a round-up, shipping beef, loading and working oxen, poultry, etc. These may be secured of the Keystone View Company, Meadville, Pa.

Let the pupils who have lived on a farm tell of the way in which stock or poultry are transported to town and marketed; how shipped to other markets. Tell of the work of the cowboy on the plains and the drovers and shepherds who attend flocks and herds. Read "The Drovers," by Whittier.

Let pupils who have attended a fat-stock show or poultry show tell of the stock sent there and the reason for holding such exhibits.

Lessons relating to the care of domestic and barnyard animals and the humane treatment of animals may be found in the "Character Building" books, a teachers' publication devoted to moral and humane education. There are six numbers, costing 25 cents each, paper-bound; or two volumes, cloth-bound, at \$1.25 each. "Dumb Animals and How to Treat Them," by Edwin Kirby Whitehead, will also be found helpful. A. Flanagan Company publishes both books.

"The Humane Education Readers" (Nos. I and II), by Emma E. Page, may be used as supplementary readers at this time, with decided advantage. They are published by the Educational Publishing Company.

### HAND EXPRESSION

Picture with cuttings or drawings a flock or herd of animals on a stock farm, or barnyard animals. Mount on a panel and arrange an exhibit to represent a stock show.

Fold, cut, and paste the buildings on a stock farm.

Draw a plan of a stock ranch, or lay it with sticks.

Make a corral or pen where cattle are kept at times. Use sticks or paper boards two inches or more in length.

With strips of pasteboard pasted together make a fence for the ranch.

### A BARNYARD ON THE SAND TABLE

Reproduce on the sand table a barnyard scene. A wall may be built around the yard (table) with clay bricks or with clay posts for fences. The bricks or posts should be made according to measurements. Pebbles may be pressed into the moist clay bricks. Holes may be punched in the clay posts and twigs

inserted to make a fence, if preferred; or paper or cardboard may be cut into strips and pasted together to form a fence. Strips an inch wide and a foot long may be used, with shorter lengths for posts. Each pupil may make one length of the fence and the lengths then be pasted together and tacked to the table so as to stand upright.

A barn, a granary, stock sheds, a wagon-shed, a carriage-house, an implement-house or tool-house, a cornerib, poultry-houses, a pigpen, a windmill, a dairy or spring-house, and a duck-pond may be built or arranged in the barnyard. This will provide a variety of handwork for the pupils. The corneribs, hayricks, and pigpens may be built of sticks or twigs.

The barn, the sheds, the granaries, and the poultry-houses may be made of heavy paper, cardboard, or cigar boxes. If a cardboard barn is desired, two pasteboard boxes may be used, one for the lower part or story and a half of another (cut diagonally to make the pointed roof) for the loft. In the lower part of the stable may be made stalls for horses and cows. Feed-boxes should be fastened to the wall in each stall. Harness and blankets may be hung on nails on the walls. The loft may be filled with bales of hay, and grain of different kinds. A toy ladder may connect the lower part of the barn with the upper, by means of a trapdoor, cut in the floor of the loft. Windows may be cut in the barn and glazed with isinglass. Paper or pasteboard doors may be hung (pasted on) with paper hinges. Wooden slats may be glued on the outside of the barn, and these stained with water-color paint.

A wagon may be made by using a pasteboard soap box for the wagon bed and four empty spools for the wheels. Ask the pupils to save and bring to school cardboard milk-bottle tops, to be used for wheels on the wagons and carts made for the sand table.

In the barnyard and the adjoining pasture arrange toy or cardboard animals. The latter may be cut with a base or standard, so that an upright position may be maintained. Patterns given elsewhere may be used for this purpose.

The pond for the ducks and geese may be placed a short distance back of the barn. A piece of glass or tinfoil may be used for this purpose. Bank sand about the edge of the artificial water, and plant it with grass, rushes, and autumn flowers of tissue paper. Or sink a large basin or shallow pan in the sand

and fill it with water. Toy ducks and geese may be placed in the pond. Pasteboard or paper ducks and geese may be made to float by fastening them to a cork base. For this purpose cut layers from a cork and make a slit in the layer. The pasteboard edge may be slipped into this opening and the cork will then float, bearing the bird safely.

### BODY EXPRESSION

Representation of Barnyard Fowls. *Plays and Games.* Parsons.

A Barnyard Procession; The Barnyard. *Plays and Games.*

Hawk and Hen; Turkeys; Ducks. *Graded Games and Rhythmic Exercises.* Newton.

### THE FARMER IN THE DELL

The games of which the following is an adaptation may be found in Mari Hofer's "Children's Old and New Singing Games."

One child is chosen to be the farmer. The other pupils join hands and circle around him, while they sing the following:

"The farmer in the dell,  
The farmer in the dell,  
Heigh-oh, the derry-oh,  
The farmer in the dell."

The child within the circle chooses and leads to the center another pupil, while the rest sing:

"The farmer takes a wife,  
The farmer takes a wife,  
Heigh-oh, the derry-oh,  
The farmer takes a wife."

The second pupil in the center now chooses a third pupil, and the singing continues, the last pupil chosen in turn choosing a new one each time a new verse is sung. The verses are as follows:

The wife keeps the house, etc.  
The farmer has a boy, etc.  
The boy drives the cow, etc.

The maid milks the cow, etc.  
 The milk gives the cream, etc.  
 The cream makes the cheese, etc.  
 The mouse eats the cheese, etc.  
 The cat sees the mouse, etc.  
 The dog smells the mouse, etc.  
 We'll all chase the mouse, etc.

As the last verse is sung, the mouse breaks through the circle and is followed by the others, who attempt to catch him. The one who succeeds becomes the next farmer.

#### FARMER'S GAME

Select one pupil as a leader, and let him stand before a row of full seats. He says, "I am a farmer. You are my helpers.—You [pointing to the first child] are my horse.—You [pointing to the next child] are my sheep.—You are my cow.—You are my hen," and so on, until all the pupils in the row are named. Then he calls out, "I want my horse," and the horse goes and stands by him. "I want my dog," and the dog goes up to him, and so on until all are called. Then let the pupils dramatize the poem, "Animals That Help Us," or form a barnyard procession, each showing by his movements and the sound which he makes the animal he has been named, and march around the room.

#### BIBLIOGRAPHY

- In the Barn. *On the Farm*. Parker and Helm.
- Uncle Robert's Letter: In the Barn. *On the Farm*. Parker and Helm.
- Through the Barnyard Gate. *Mother Stories*. Lindsay.
- The Oxen. *November Primary Plan Book*.
- The Farmer's Enemies. *November Primary Plan Book*.
- The Oxen Talk with the Calves. *Among the Farmyard People*. Pierson.
- Bull Story. *The Sandman, More Farm Stories*. Hopkins.
- Breaking Oxen. *Glimpses of Pioneer Life*. Livingstone.
- Calf Story. *The Sand Man, More Farm Stories*.
- The High Tide on the Coast of Lincolnshire. Jean Ingelow. *Williams's Choice Literature, Grammar, Book I*.
- The Drovers; Among the Hills. Whittier.
- Ranch Life; Cowboys on the Plain; The Great Cattle Trails; Boy's Life on the Prairie. *Youth's Companion Supplementary Reader No. 13*.

## SONGS

A Farmyard Game. *Ring Songs and Games (The Wheelock Girls' Song Book).* Clifford.

Barnyard Song. *Ring Songs and Games.* Milton Bradley.

The Barnyard. *Merry Songs and Games.* Hubbard.

The Barnyard Gate. *Mother Play and Nursery Songs.* Blow.

In the Barnyard. *Songs for Little Children, Part 2.* Eleanor Smith.

Song of the Farmyard. *Mother Play and Nursery Songs.* Blow.

## READING

## SECOND AND THIRD GRADES

The Farmer and the Stork. *Child Classics Second Reader.* Alexander.

The Morning Greeting. *Cyr's Graded Art Second Reader.*

Why the Oxen Plowed. *Cyr's Graded Art Second Reader.*

The End of the Journey. *Cyr's Graded Art Second Reader.*

The Return to the Barnyard. *Cyr's Graded Art Second Reader.*

Farewell to the Farm. *Art-Literature Second Reader.* Chutter.

## THE FARMER'S THREE ENEMIES

ONCE upon a time there lived a man who had a very large farm. In the garden were all kinds of vegetables. In the barn were horses and cows, sheep and lambs.

The farmer had three enemies. He had to watch for them all the time. The wolf would steal the sheep and lambs. The fox liked hens and chickens for his dinner. The rabbit grew fat nibbling turnip-tops and cabbages.

One night the wolf, the fox, and the rabbit were all stealing on different parts of the farm. The wolf was in the barn. The fox was in the hen-house. The rabbit was in the garden. The farmer saw them, but too late to catch them. Each one got safely away with what he had stolen. The farmer set a trap for the wolf, another for the fox, and still another for the rabbits.

The next night the farmer's three enemies came again to steal from him. Each one was caught in a trap. The farmer went first to the rabbit, and asked her why she had eaten his cabbage and turnip-tops. The poor rabbit confessed that she had eaten a few turnip-tops and cabbage leaves, because she was very hungry. She begged the farmer to spare her life and promised never to come upon his land again.

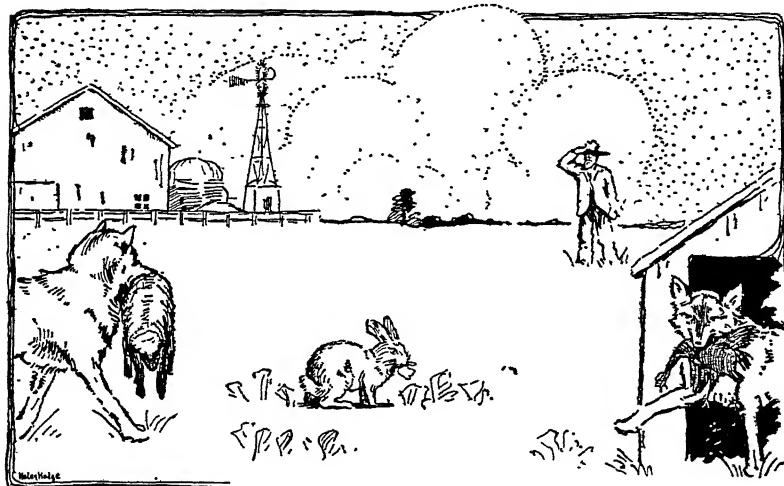
The farmer next went to the fox. The fox began at once to tell the farmer that he had come to the farm because he was the farmer's friend, not because he was an enemy. He came, he said, to drive away the rabbits that were stealing the farmer's corn. The fox said nothing would make him steal. He was as honest as the day, whatever people said of him.

The farmer came at last to the wolf. He asked the wolf what business had brought him to the farm. The wolf owned that he had come to kill and eat the lambs. He thought he had as good a right to the lambs as the farmer. He thought the farmer robbed the wolves of the food meant for them to eat. Though he knew he would be killed for it he would feast on the lambs as long as he could.

When the farmer had heard each of his enemies, he decided what he would do. The rabbit had been honest enough to confess that she had stolen. She had showed that she was sorry for what she had done. The farmer ordered that she be set free.

The fox had lied to him. The wolf had been impudent to him. The farmer ordered that the fox and the wolf be led away and hanged together.

—MARY GARDNER: *Work that Is Play, a Dramatic Reader.*



THE FARMER'S THREE ENEMIES

### THE OXEN

THE oxen are such clever beasts,  
They'll drag the plow all day;  
They're very strong, and tug along  
Great loads of wood or hay.

They feed on grass, when green or dry;  
Their flesh is beef, for food;  
Their lungs are "lights," their stomach's tripe,  
Their skin for leather's good.

Their hair men use in mortar, too—  
Lime, water, sand, and hair,  
They nicely mix and smoothly fix  
For plastering, so fair.

For making soap their bones are used;  
Their horns for combs we group;  
Their feet are boiled for “neat’s-foot oil,”  
Their tails for ox-tail soup.

Their heart-case forms a money-bag;  
Their tallow, candles white;  
Their intestine, gold-beater’s skin,  
With each gold-leaf we smite.

Thus every part is useful made;  
The same is true of cows—  
Except their ilk gives luscious milk  
Instead of dragging plows.

Oxen and cows are “cattle” called;  
They go in “herds” when wild;  
And when they’re tame by other name—  
A “drove” *en masse* they’re styled.

Their little ones are “calves”—and cows’  
Rich milk produces cream,  
Which butter makes, and nice cheese-cakes,  
With curd, whey, and caseine.

And now ’tis funny, but ’tis true,  
Some children young and mazy  
Have thought their eyes were used some-wise  
To make the ox-eyed daisy.

This cannot be, yet creatures’ bones  
Placed ’round trees, plants and bowers  
Will serve to feed just what they need  
To grow fine fruits and flowers.

—*Selected.*

NOVEMBER



## The Cow

**C**ALL attention to the way in which the cow lends itself to various industries and trades, and seems to live but to serve our interests. Lay most stress upon the products of the cow, since to city children they are more familiar than the cow itself. Study first the food products of the cow. They are among the first necessities of the civilized world. If time is limited, omit the other products until a later date. Speak particularly of the work of the men who devote all their time to caring for cows and cattle, and the food products of these animals. Among these men are milkmen, dairymen, and meat-packers, cowboys, butchers, and others.

Prepare for the lessons by arranging on a table or a chart the products of the cow, or asking the pupils to make collections —first the food products, as milk, cream, butter, cheese, beef,

veal, tallow: secondly, articles used in dress, as leather, shoes, combs, buttons; thirdly, products used in building or furnishing, as hair (in plaster), glue for furniture, candles for lighting; fourthly, bones, used in fertilizing soil.

Emphasize the importance of humane treatment of the cow, and the proper care of this useful animal; also of the oxen that toil for us.

If we wish to keep our cows in good health, we must give them kind treatment and plenty of fresh air, sunshine, exercise, and company—for cows do not like to be kept alone in a stable. The cow-stable should be kept clean, dry and warm in winter. If cows are milked in a place that is unclean and ill-smelling, the milk absorbs the bad odors. The milk of the cow depends somewhat upon the kind of food she receives and the care of her home. One cow that is well fed and cared for in a comfortable place will yield as much milk as two cows that are not well fed, and are kept in a cold, dark, damp barn. In hot weather, shade should be provided for cows, if there are no trees in the pasture where they are kept.

Cows should have, for winter food, hay, grain (as cornmeal and wheat bran), cornstalks, and roots (as carrots and parsnips). Cows like salt, too, and should have as much as they want. The farmer or dairyman who takes good care of his cows feeds them three times a day—with grain morning and evening and hay at noon. Pure drinking-water should be given cows twice a day. In winter the water should be slightly warmed.

Careful farmers and dairymen are careful never to keep in their employ men who treat cows unkindly. Rough treatment frightens or distresses the cows and poisons their milk. Farmers' boys who are sent to the pasture for cows at milking-time in the evening, sometimes try to hurry them by pelting them with stones or clods of dirt. This should never be done, as great harm comes from the use of the poisoned milk these frightened cows give. One of the greatest dairymen of America says that he always speaks as kindly to a cow as to a lady. Cows like music and will give more milk to the milkmen who sing for them. For this reason, in Switzerland, milkers who can sing are paid better wages than those who cannot. If we wish good butter, milk, and cheese, we must take good care of the animal that provides us with these things. When it gives so much to us, we ought to be willing at least to make it comfortable. Al-

most every farmer's boy learns how to care for a cow. Do you know how this should be done? The cow prepares for cold weather by growing a thicker coat of hair. The farmer prepares a cow-shed or barn for the protection of cows in winter weather.

*Conversation:* I am thinking of a barnyard animal that not only helps the farmer, but provides business or employment for many men and gives us something to eat or drink for every meal. (If the pupils cannot guess the name of the animal, show a picture of the cow.) Note the heavy body, the broad head, the horns, the short legs, the cloven hoofs. Let the pupils tell what they can about this animal. Where does it live in summer, on the farm? in winter? What does the farmer do for food for the cows when it is too cold for the grass to grow? How are the cows protected from the cold? In November the cow-barns or sheds are made warm and prepared for cold weather, when the cows must stay indoors most of the time. Can cows be kept in the city? Why not? Tell about the food of the cow. How the cow eats. Arrangement of the teeth. Has no biting-teeth above. Chewing the cud. Lies down after eating. How the cow lies down and gets up. Locomotion. Feet and their structure. Is the cow's foot like the horse's foot? What does the cow use the brush on her tail for? What are the horns used for? Position of the horns? Are they dangerous? How does the cow talk?

How does the cow help provide us with food? What are the food products of the cow? Where do we get our beef? our veal? What do we make of the cow's milk? How often does the farmer milk his cows? Where is the milk kept? Where is the dairy on the farm? In what way, aside from furnishing dairy products, does the cow help the farmer? Of the cow's bones fertilizer is made. This is used to make the earth rich, so that grain and vegetables will grow well in it. The bones are first burned and ground or crushed to powder and then sprinkled on the earth or mixed with it.

#### PLASTER

Did you know that the cow helps to build your house? Can you think how? What does the mason put on the walls of the house to keep out the wind and the cold? Of what is this plaster made? How many have ever seen plaster being mixed?

What goes into it? The cow's hair is mixed with wet lime because the hair holds the lime together better so that it makes a closer, warmer covering for the walls.

### CANDLES

Did you know that the cow gives us candles? how? The fatty part of its flesh is called *tallow*, and of this tallow candles are made. How many have used candles? How many have ever seen them made and can tell about it? Tin candle-moulds are used to shape the tallow properly. Cotton wicking is threaded into the moulds and the melted fat or tallow poured into the forms or moulds and then cooled. Then the candles are drawn out. When is it safer and more convenient to use candles than lamps? Our great-grandmothers used candles in place of lamps or electric lights or gas. Candles never explode, as do kerosene lamps at times. They never cause death by sending out poisonous fumes, as gas sometimes does. They burn steadily as long as they last, and play no tricks by suddenly failing, as do the electric lights now and then.

### GLUE

The cow not only helps to build our houses, but it helps to mend our furniture. Can you tell how? The parts of many pieces of furniture, and other articles, are put together with glue. The glue is made of the cow's hoofs. When the cow dies, its hoofs are made into the glue that sticks things together so hard and fast. (Show glue and the way it can be used.) What articles in this room have been put together with glue? What article can you find in the room that needs glue? The one who finds it may take this glue and mend the broken article. If you have a broken toy at home, and will bring it to school, you may use this glue to mend it.

### COMBS AND SOAP

The cow may have helped you to get ready for school this morning. Can you think how? Not by giving you food, but by providing something to wash your faces and hands with and to smooth out the snarls in your hair. What do we use to arrange our hair with in the morning? The comb you used may have been made from the horns of a cow; many combs are.

Perhaps you are wearing in your hair now a comb made from the horns of a cow. The soap we use is sometimes made from tallow.

### SHOES

The skin of the cow is used for the soles and heels of boots and shoes, and some heavy boots are made entirely of cowhide.

### EXPERIMENTS

Have milk brought to the schoolroom and keep until the cream rises. Let the children skim and churn the cream, using a glass jar as a churn. Curdle some of the milk with acid or allow it to stand until sour, in order to show curds and whey.

Let the pupils make tallow candles.

### RELATED PICTURES

The Herd. Camille Paris. (Perry Pictures, 629.)

Cattle. Paul Potter. (Perry, 738.)

Escaped Cow. Dupré. (Perry, 603.)

Milking Time. Dupré. (Perry, 602.)

Weaning the Calves. Rosa Bonheur. (Perry, 558.)

The Prize Calf. Landseer. (Perry, 905.)

Jersey Beauties. Edwin Douglas.

Cows at Watering Place. (Brown, 1054.)

A Study of Cows. (Brown, 1380.)

Maternity (Cow and Calf). (Brown, 1450.)

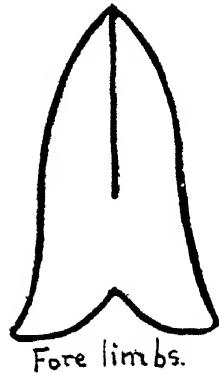
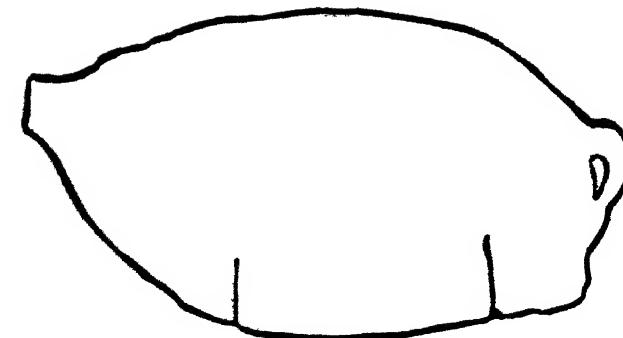
A Jersey Family. (Brown, 1971.)

Woman Churning. Millet. (Perry, 519.)

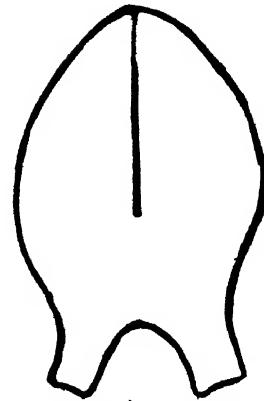
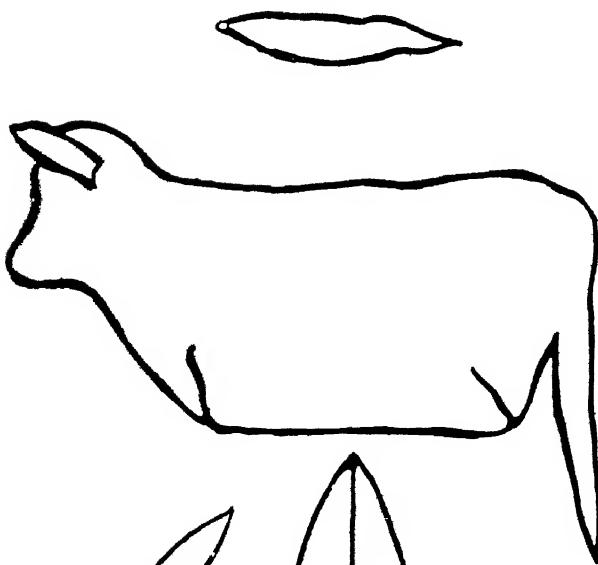
### PICTURE STUDIES

Show the pupils "The Escaped Cow," and "Milking Time," by Dupre.

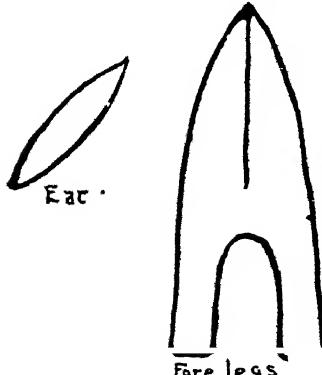
Conceal the names of the pictures and let the pupils suggest suitable names. Tell the right names and something of the artist, Julien Dupre, who is a Frenchman. He was born in Paris and is still living and painting pictures. Among our harvest pictures studied last month were some painted by this artist. What were they? (Show some of them and others by him and arrange them on the picture screen for observation and further study.)



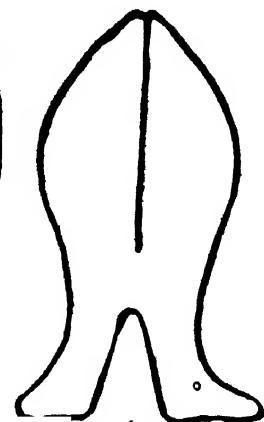
Fore limbs.



Hind limbs



Ear.



Hind legs

OUTLINES OF COW AND PIG

Let the children tell the story suggested to them by "The Escaped Cow." Assist them by such questions as,—

What is the name of this picture? Is it a good name? What does the picture tell us? Does it tell us anything about the place? the season? the time of day? the kind of people there? Why is the cow running? Should the boy chase the cow in this way? Why not? Ought a cow ever to be chased? Will a cow that is worried and tired out in this way give good milk? What



THE ESCAPED COW—DUPRE

do you think the boy's father will say to him when he finds the cow tired and overheated? At what is the cow looking? What is the boy saying, do you think? Why does he carry a stick in his hand? Which is running faster, the boy or the cow? Do you think the boy will catch the cow? Then what will he do with her? What is the woman doing? Why does she not help to catch the cow? Do you think she is afraid of it? Why does the boy wish to catch the cow? Is the woman ready to milk it? Why will it not stand still to be milked? Sometimes the milkers are unkind to the cows and strike them, and the cows do not

like to have such people touch them. Sometimes flies and other insects annoy the cows so that it is hard for the animals to stand still. What are the other cows doing? Have they been milked, do you think?

Look at this other picture—"Milking Time." What does the picture show? Do the cows look alike? In what way do they differ? Are their dispositions alike? Does this cow look wild or gentle? How can you tell? Does this cow look as though it would kick over the milk-bucket? How can you tell it has stood quietly? (The pail is almost full of milk.) Who is milking the cow? Where is the cow standing—in the pasture or in the barnyard? How can you tell? Can you not see a cottage near the barnyard?

### HAND EXPRESSION

Illustrate "Mistress Cow Stands by the Gate" (Neidlinger) with drawings or cuttings, or with water colors.

Outline the cow. Paint or fill in the outline with color. Add grass to the picture.

Build the cow-shed and fence it in with sticks, blocks, or cardboard.

Build a creamery with cubes and cylinders.

With pegs outline a milk-pail, a stool, a churn, and pans.

Make cuttings of a churn, a stool, a pail, and a butter-firkin.  
Paste.

Cut or model a cowbell.

### BODY EXPRESSION

For recreative activities let the pupils imitate the movements of the cow in walking (on all fours); the movements of its head—tossing, and stretching the neck; the sound it makes—*moo*.

### THE BLIND COW

A circle is formed within which the blind cow is blindfolded. The players circle to the right till the blind cow claps her hands, when they remain standing where they are. The blind cow now walks forward and touches some one. (Those in the circle must not try to avoid her in any way.) The one touched says, "Peep," and the blind cow must say who it is. If she guesses wrong the players circle to the right again. If she guesses right the one touched becomes the blind cow and the previous one returns to the circle.—*Selected*.

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- The Cow that Lost Her Tail. *In the Child's World.* Poullsson.
- Wee, Wee Nannie. *More English Fairy Tales.* Jacobs.
- The Little Sick Girl. *Pleasant Street, Smiling Valley.* Lee.
- The Dragon's Teeth. *Tanglewood Tales.* Hawthorne.
- Irmgard's Cow. *More Mother Stories.* Lindsay.
- The Cow and the Ass. *Stepping Stones to Literature, Fourth Reader.* Arnold and Gilbert.
- That Calf. *Stepping Stones to Literature, Fourth Reader.*
- The Oxen. *November Primary Plan Book.*
- Thank You, Pretty Cow. Jane Taylor. *November Primary Plan Book.*
- The Cow. *November Primary Plan Book.*

## SONGS

- Thank You, Pretty Cow. *Songs for Little Children, Part 1.* Eleanor Smith.
- In the Barnyard. *Songs for Little Children, Part 2.* Eleanor Smith.
- The Children's Supper. *Songs for Little Children, Part 2.*
- What Bossy Gives. *New Kindergarten Songs.* Halsey.
- Down in the Meadow Stands Bossy so Red. *New Kindergarten Songs.*
- Bringing the Cattle Home. *Lilts and Lyrics.* Riley and Gaynor.
- Milking Time. *Songs of the Child-World, Part 2.* Riley and Gaynor.

## READING

### FIRST GRADE

- The Cow. *Art and Life Primer.* Jacobs.
- The Cow. *Nelson's First Science Reader.*
- The Cow. *Rhyme and Story Primer.* McMahon.
- The Cow and the Calf. *The Brooks Primer.* Carroll and Brooks.
- Apalla's Cows. *Krackowizer's First Reader.*
- The Cow. *New Education First Reader.* Demarest and Van Sickle.
- The Cow. *A Primer of Work and Play.* Alger.
- The Cow. *Gordon's Readers, First Book.*

## SECOND AND THIRD GRADES

- The Cow. *Art-Literature Second Reader.* Chutter.

## ISAAC'S LOAVES

ONCE upon a time there was a very poor man named Isaac, who lived on the edge of a forest. He owned a cow, a pig, and some chickens. But one night the pig died, and a bear came out of the woods and ate up all his chickens. After that he was poorer than ever.

One night as he was coming through the forest he saw a tiny spark of fire, and a beautiful little fairy appeared.

"Here is a fine supper for you," she said, "and here are three loaves of bread besides. If you will not eat the loaves, but will bring them to me again in three weeks, just as they are, I will make you very rich indeed."

The poor man thanked the fairy and hurried home with his three loaves of bread. He put them carefully away and did not touch them for many days.

But he had very little to eat or to feed to his cow, who gave him milk to drink every day. And he grew thinner and thinner, and his cow grew thinner and thinner, and at last Isaac said, "I would rather be poor forever than to let my good cow starve. I will feed her the loaves of bread which the fairy gave me."

So he brought out the bread to the cow, and when the cow bit the loaves in half, right out from the middle jumped the little fairy.

And she smiled at Isaac as she said, "If you had brought me the loaves, I would have made you rich, as I promised, but you would not have been happy. Now you shall always have plenty, and you shall be happy and contented besides."—*Selected.*

## THANK YOU, PRETTY COW

THANK you, pretty cow, that made Pleasant milk to soak my bread, Every day and every night, Warm and fresh, and sweet and white.	Do not chew the hemlock rank, Growing on the weedy bank; But the yellow cowslip eat, That will make it very sweet.
--	---

Where the purple violet grows,  
Where the babbling water flows,  
Where the grass is fresh and fine,  
Pretty cow, go there and dine.

—JANE TAYLOR.

## THE COW

THE friendly cow, all red and white, I love with all my heart; She gives me cream with all her might, To eat with apple tart.	She wanders lowing here and there, And yet she cannot stray, All in the pleasant open air, The pleasant light of day;
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And blown by all the winds that pass  
And wet with all the showers,  
She walks among the meadow grass  
And eats the meadow flowers.

—ROBERT LOUIS STEVENSON.

## The Pig

 AVE pictures of swine to show the pupils. Toy pigs also may be used, and the products of the pig. If possible, take a trip to a near-by farm where pigs are kept and which is easily reached by the street cars, and let the pupils see how pigs live and are cared for.

Hogs are kept by most farmers for their own supply of meat, if not for the market. They share with the poultry the scraps of food from the farmer's table and the skimmed milk or sour milk from the dairy. They are fed also with weeds that grow in the garden. The hogs are usually kept near the barn, in pens. In winter, when grazing is impossible, they are fed with grain.

People living in cities are not allowed to keep swine near their homes. Explain why: the animals need pasturage and exercise to keep them healthy. But in Chicago, Kansas City, and some other cities there are stockyards that are really cities of animals. Hundreds of hogs and cattle are kept in pens or houses in these stockyards and fed until they are ready for the butcher. In the stockyards the pig is prepared for table use. The flesh of the pig and the hog is called pork. Different parts of the pork are given different names;—as, *ham*, *bacon*, *sausage*, *lard*. The lard is made from the fat inside parts. This is used in cooking and baking. The flesh of the pig will keep a long time if it is salted or smoked. Barrels or tubs or bags of pork are prepared in this way and sent to many parts of the country. If it were not for this salt meat, sailors and miners, farmers and many other persons who live far from the city markets could have little meat, or no meat at all.

Farmers use a great deal of salt pork. They salt barrels of pork in the late autumn or early winter and smoke some of it in little houses, built for that purpose. If more is prepared than is needed for the home supply, it is sold to neighbors or at the nearest market. This is called country-cured meat.

Pigs are raised for food only, but they give us more than meat and lard. Every part of the body is used for some purpose. Of the bristles brushes of many kinds are made. The skin is so thick and hard that water will not run through it, and so it makes good purses and saddles. The bones are made into buttons, hairpins, and combs. The hoofs, bones, and refuse grease, are made into soap, candles, glue, bone-meal, etc.

#### OUTLINE FOR STUDY

*Appearance:* Size and shape of body. Color black or white or spotted.

*Head:* Ears pointed. Eyes small. Mouth; teeth. Nose (snout) pink, flexible. Keen scent.

*Tail:* Size, shape (curly).

*Covering:* Skin thick; white, black, or spotted. Bristles stiff, short.

*Habits:* Active when young; when grown, slow and awkward. Can swim. Digs with snout for food. Greedy; eats noisily, from a trough. Sleeps on ground or on bed of straw in pen, sty, or house.

*Food:* Vegetables, fruits, grain, clover, pigweed, meal, scraps of food, water, and milk.

*Use:* Food products—pork, fresh and salted; lard. Give a list of articles of food in which lard is used in preparation or cooking; (as, pies, doughnuts, croquettes, etc.) Other products—bristles, bones, skin, refuse matter.

*Conversation:* In conversation bring out other facts in regard to the pig. Some of the pupils will know that a pig is a young hog; that *swine* means more than one hog, and that the mother hog is called a *sow*. The pigpen is called a *sty*, and the pigs sometimes dig holes under the sty and get out. The man who takes care of swine is called a *swineherd*. The little pig makes an interesting pet. It is intelligent and can be taught many tricks. It likes a clean pen and bed, and lies down in mud only to get cool. Pigs grow large and fat. The fattest hogs are often sent to the fat-stock shows.

#### HAND EXPRESSION

Build a pigpen with sticks.

Cut and paste a house for the pig.

Cut, fold, and paste a trough for the pig.

Cut pigs from paper, free-hand.

Outline pictures of pigs and color them until there is a drove of the animals, of different colors. Arrange them with standards or legs arranged so as to hold them upright, and place them in pens on the sand table.

Illustrate a pig story or the nursery rhyme, "One little pig went to market." This may be arranged so as to make a little-pig book. On the cover the pupils may make an outline drawing of the hand, and at the end of each little finger paste a cutting of a tiny pig. Make a separate drawing of each of the five little pigs on a different page of the book. On one page show how "This little pig went to market"; on another, "This little pig stayed at home," and so on. Tie or clasp the pages together. In this book may be placed also the pictures of the pig that have been cut and mounted, or illustrations of pig stories.

Save the best cuttings, drawings, and models of pigs to be entered for prizes in the prize-stock show to be held at the end of the week.

Draw a picture of a pig eating or drinking from a trough, or eating pigweed in the garden. Color the pigweed.

Model the pig.

### BODY EXPRESSION

The Pigs and the Giant. *Child-Lore Dramatic Reader.* Bryce.

The Three Pigs. *Fairy Stories and Fables.* Baldwin.

### BIBLIOGRAPHY

The Little Pig. *More Mother Stories.* Lindsay.

The Piggy Girl. *Louisa Alcott Reader.*

How the Pigs Can See the Wind. *Fireside Stories.* Bailey.

The Old Woman and Her Pig. *For the Children's Hour.* Bailey and Lewis.

The Three Little Pigs. *For the Children's Hour.*

The Sheep and the Pig. *For the Children's Hour.*

Uncle Robert's Letter. *On the Farm.* Parker and Helen.

The Pig Brother. *The Golden Windows.* Richards.

### READING

#### FIRST GRADE

A Pig's Journey. *November Primary Plan Book.*

The Pig That Set Up Housekeeping. *Popular Tales from the Norse.*  
Dasent.

The Little Pig. *Rhyme and Story Primer.* McMahon.

The Pig. *Barnes' First Year Book.* Kahn.

Two Little Pigs. *Carroll and Brooks' First Reader.*

Piggy Wig. *Baker's Action Primer.*

The Pig. *Baker's Action Primer.*

Three Little Pigs. *Gordon's Readers, Second Book.*

The Pigs and the Giant. *Child-Lore. Dramatic Reader.* Bryce.

The Old Woman and the Pig. *Golden Treasury Reader.* Stebbins and Coolidge.

### SECOND AND THIRD GRADES

The Pig Brother. *Wide Awake Second Reader.* Alexander.

Three Little Pigs. *Gordon's Readers, Second Book.*

Bruce and the Pigs. *Carroll and Brooks' Second Reader.*

Five Little Pigs. *Boy Blue and His Friends.* Blaisdell.

The Three Little Pigs and the Ogre. *The Jones Third Reader.*

### A PIG'S JOURNEY

A FARMER once had a most knowing pig, which he sold to a man living on an island. The man took his pig in a boat to his home, where it was safely shut up in a pigpen. The farmer then went to bed, well satisfied with his bargain.

In the morning, the pen was empty and no little pig could be found on the island. Some time afterward he went again to town and there saw the first owner of the lost one.

"I've lost my pig," he announced.

"I know it," chuckled his friend. "He's down at my house; came back next morning."

What had that homesick little pig done but swam across two rivers, walked across an island, trotted happily down the two miles of road on the shore, and finally presented himself to his old master, footsore and hungry, but glad to be home once more.—*Adapted.*

### THE MELANCHOLY PIG

THERE was a pig that sat alone,  
Beside a ruined pump.

By day and night he made his moan:  
It would have stirred a heart of stone  
To see him wring his hoofs and groan,  
Because he could not jump.

—*Lewis Carroll.*

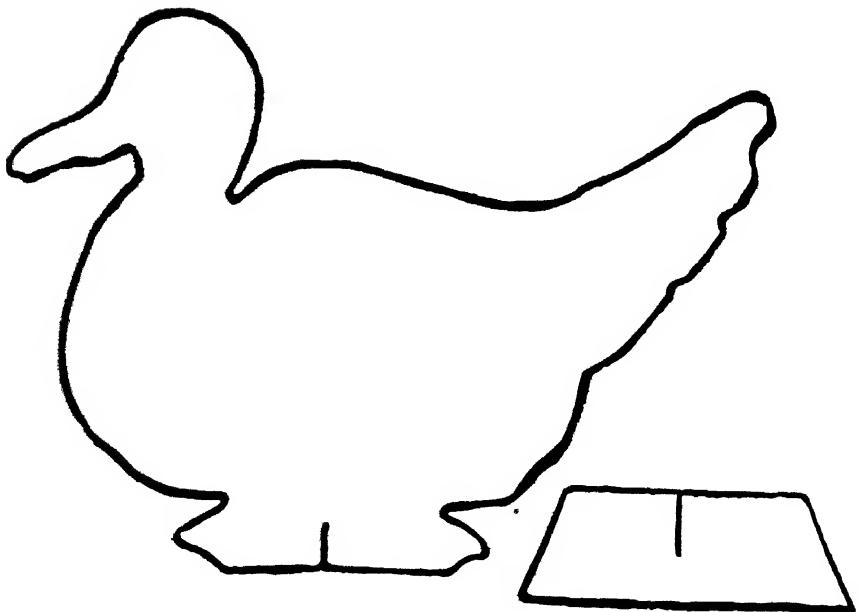
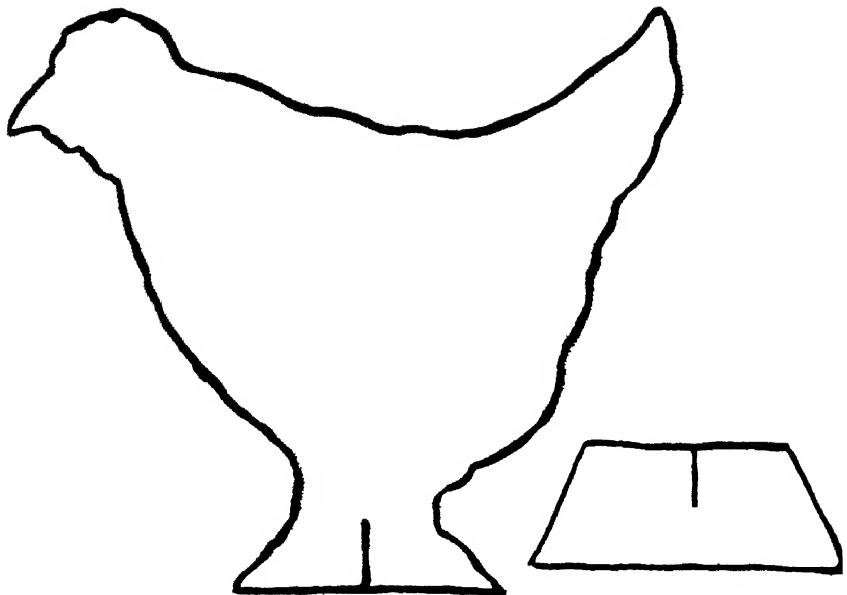
## Poultry

 OST farmers keep enough poultry to supply their own families with meat, eggs, and feathers, and some to exchange at the nearest grocer's for groceries. In the holiday seasons—Thanksgiving and Christmas—the poultry that is not needed for the home supply is dressed and taken to market. The poultry on the farm is a help to the farmer in other ways. It wanders over the fields and eats the grasshoppers and other insects that do much to injure the crop. The poultry on a farm, where allowed free range, is often killed by hawks and other wild creatures.

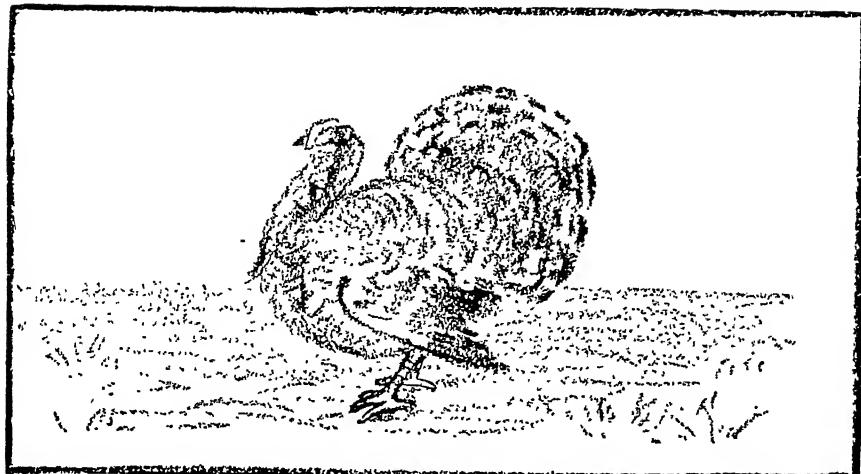
The farmer who devotes all his time to poultry usually has only a few acres, and fences this land in with a high wire fence to protect the fowls from weasels, skunks, foxes, wolves, coyotes, and other creatures. Scarecrows are put up to keep away feathered enemies, as the hawk and the owl. The poultry farmer wishes to keep his fowls near his home in order to protect them from harm, and also to feed and care for them at regular intervals.

*Conversation:* What is poultry? What are domestic fowls? Name all the kinds of poultry you have seen. Which is the largest fowl? the smallest? What fowl is often found in the market at Thanksgiving time? If the turkey is the Thanksgiving bird, what is the Christmas bird? (The goose.) What fowls can swim? Are the goose and the duck good for food? What is a young duck called? a young goose? Which is larger, a duck hen or a drake? a goose hen or a gander? A turkey hen or a gobbler? Have you ever seen a guinea hen? Describe it. Which fowls lay the largest eggs? Are all their eggs good to eat? What does the goose give to us, besides its eggs and flesh? Upon what do we lay our heads at night? What makes pillows soft? Where do we get feathers? What do we use to dust with at home? Where do we get the feathers? Where do the wings come from that we see on ladies hats? Most of them are made of the feathers of fowls. Some of these are made into wings to imitate the wings of birds, and for this reason many kind-hearted people will not wear feathers on their hats.

The goose, the duck, and the hen will be taken up at another time.



OUTLINE OF HEN AND DUCK



## The Turkey

 HOW pictures of turkeys. A colored picture of a wild turkey, from the Birds and Nature series (to be procured from the publishers of the PLAN Book) may be used for this purpose. Ask the pupils to observe turkeys in the yards at their own homes, or at the market, where they may be seen in coops.

### OUTLINE FOR STUDY

*Description:* Largest and finest game bird in the world. The only American bird among our domestic poultry.

*Head:* Bare of feathers. Neck long; upper part bare. Bill short, thick, pointed.

*Body:* Stout; solidly built.

*Legs:* Red; long; feet partly webbed.

*Plumage:* Copper-bronze color, each feather having a black, velvety margin. Tail broad and rounded.

(Compare male and female bird. Which is the larger and handsomer? Which has the prettier plumage? Which has the larger and redder comb? What do we call the male bird? Why is he called a gobbler? Because he says, "Gobble! Gobble!"

*Food:* Grass, grain, acorns, berries, insects, frogs and lizards. Scratches with its feet for food.

*Habits:* Builds nest about the middle of April. Makes it of leaves and grass, on the ground. Hides nest if possible. Afraid of the owl. Sleeps in a tree if given its freedom. A good traveler; can fly across wide rivers; can swim. Wild turkeys live in flocks. Turkeys are fighters. The mother bird devoted to her young.

*Use:* Flesh eaten. Feathers used for dusters and hat trimming; formerly used by Indians in making their headdresses.

*History:* What animal food did the Pilgrims use when they first came to this country? Where did they get the wild turkeys? How did they get them? How do we get turkeys now? Do we often eat wild turkey? Why not? The Indians showed the Pilgrims how to hunt wild turkeys in the forest. The turkey has been tamed and is now kept as a barnyard fowl. It is the favorite fowl for the Thanksgiving dinner.

### RELATED PICTURES

Feeding the Hens. Millet. (Perry Pictures, 520.)

Two Mothers and Their Families. Elizabeth Gardner Bouguereau.  
(Perry, 3194.)

In Great Distress. Knaus.

Winter Morning in the Barnyard. Curran.

Duck and Ducklings. Hulk.

The Chickens. Lengo.

You're No Chicken. Paton.

### HAND EXPRESSION

Illustrate "The Poultry Show."

Cut and paste or draw or paint the turkey, the duck, the goose, the chicken, and the pigeon families.

Build poultry houses and coops.

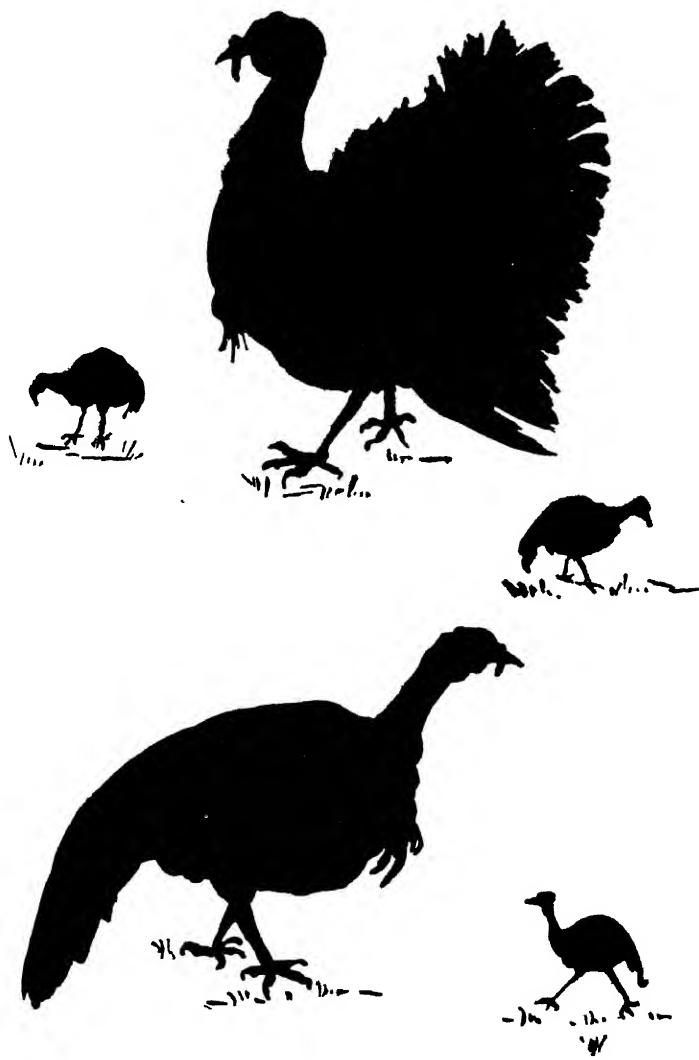
Build with letters the words *duck, drake, duckling; hen, rooster, chicken; goose, gander, gosling; pigeon, squab.*

Make a little booklet to hold the drawings and cuttings of fowls. Mount these on pages and on opposite pages show the houses or places in which the fowls are kept.

Make cuttings or paintings of families of fowls in the poultry-yard or on the duck-pond.

Draw, paint, or cut a turkey.

Pin up the silhouette of the turkey family and let the pupils



THE TURKEY FAMILY

cut the figures from colored or black paper, mounting them on panels to make a border across the blackboard.

Model a turkey.

Give each pupil a turkey pattern cut from stiff paper. Trace around this and make a number of outline turkeys. Fill in the outlines with ink or with different colors.

### BODY EXPRESSION

Those of the pupils who can best reproduce the various sounds and movements of the barnyard fowls may be entered at the show as fowls, and awarded prizes, ribbon badges, or medals. The chicken family may be represented by those who can best imitate the crow of the rooster, the cluck of the hen, and the peep of the chick. The duck family must be able to quack; the turkey family to gobble. The goose honks; the pigeon cooes; the peafowl and the guinea fowl make peculiar sounds which it is not easy to imitate. The prizes may be Perry Pictures with fowls for subjects.

Let the pupils cut pictures of fowls from newspapers and magazines and arrange them on the picture screen as a part of the exhibit at the poultry show.

### LAME FOX AND CHICKENS

The game . . . is an easy one to teach, and it is always enjoyed by the children. One child is chosen for the lame fox, and the others are all chickens. At one end of the yard the chickens have their house marked off by a stick, or its place designated by a fence or a tree. The lame fox has his den at the other end of the yard.

The chickens first go to their house, and the fox to his den. When the teacher blows her whistle, the chickens run from their house to the fox's den; while, he, hopping on one foot, tries to tag them before they can touch his den. If he tags them, they become foxes. If the chickens touch the den without being tagged, they return to their house. The game is repeated until all the chickens have become foxes. The fox must not run; he can only hop and change from one foot to the other.—*Selected.*

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The Hen That Laid Diamonds. *Stories to Tell.* Cowles.  
The Cock and the Mouse. *Stories to Tell.*

- The Little Red Hen. *Household Stories for Little Readers.* Klingen-smith.  
 Chicken Little. *Household Stories for Little Readers.*  
 The Ugly Duckling. *Household Stories for Little Readers.*  
 The Living Alarm Clock. *For the Children's Hour.* Bailey and Lewis.  
 A Thanksgiving Turkey. *Stories in Season.* George and Whittin.  
 The Quick-Tempered Turkey Gobbler. *Among the Farmyard People.* Pierson.  
 A New Year's Bargain. Coolidge.  
 The Turkey's Nest. *More Mother Stories.* Lindsay.  
 The Turkey. Alice Cary.

### SONGS

- Mr. Duck and Mr. Turkey. *Small Songs for Small Singers.* Neid-linger.  
 Why Mr. Gobbler Changed His Mind. *Songs of the Child-World, Part 2.* Riley and Gaynor.

### READING

#### FIRST GRADE

- Our Turkey. *Child Classics Primer.* Alexander.  
 The Turkey and the Fox. *The Brooks Primer.* Carroll and Brooks.  
 Grandmother's Turkey. *The Brooks Primer.*  
 Feeding the Hens. *Art-Literature Primer.* Grover.  
 The Little Red Hen. *Art-Literature First Reader.* Grover.  
 Two Mothers. *Cyr's Graded Art First Reader.*  
 Feeding the Hens. *Cyr's Graded Art First Reader.*  
 The Little Red Hen: The Ducks. *Barnes' First Year Book.* Kahn.  
 The Ducks. *Barnes' First Year Book.*  
 The Ducks. *The Brooks Primer.*  
 Mr. Rooster. *The Brooks Primer.*  
 Hen and Chickens. *The Brooks Primer.*  
 The Mother Duck. *A Primer of Work and Play.* Alger.

### SECOND AND THIRD GRADES

- Mrs. Bridget Hen. *Golden Treasury Second Reader.* Coolidge and Stebbins.  
 The Drowning of Mr. Leghorn. *The Aldine Second Reader.* Spaulding and Bryce.  
 How Mrs. White Hen Helped Rose. *The Aldine Second Reader.*  
 Queer Chickens. *The Aldine Second Reader.*

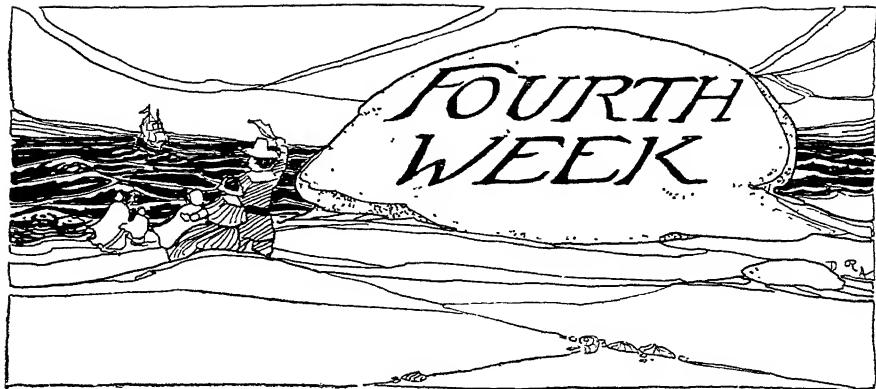
## THE DISOBEDIENT TURKEY

ONCE a little turkey,  
Fond of her own way,  
Wouldn't ask the old ones  
Where to go or stay.  
She said, "I'm not a baby;  
Here I am, half grown;  
Surely, I am big enough  
To run about alone!"

Off she went; but somebody,  
Hiding, saw her pass;  
Soon, like snow, her feathers  
Covered all the grass.  
So she made a supper  
For a sly young mink,  
'Cause she was so headstrong  
That she wouldn't think.

—PHŒBE CARY.





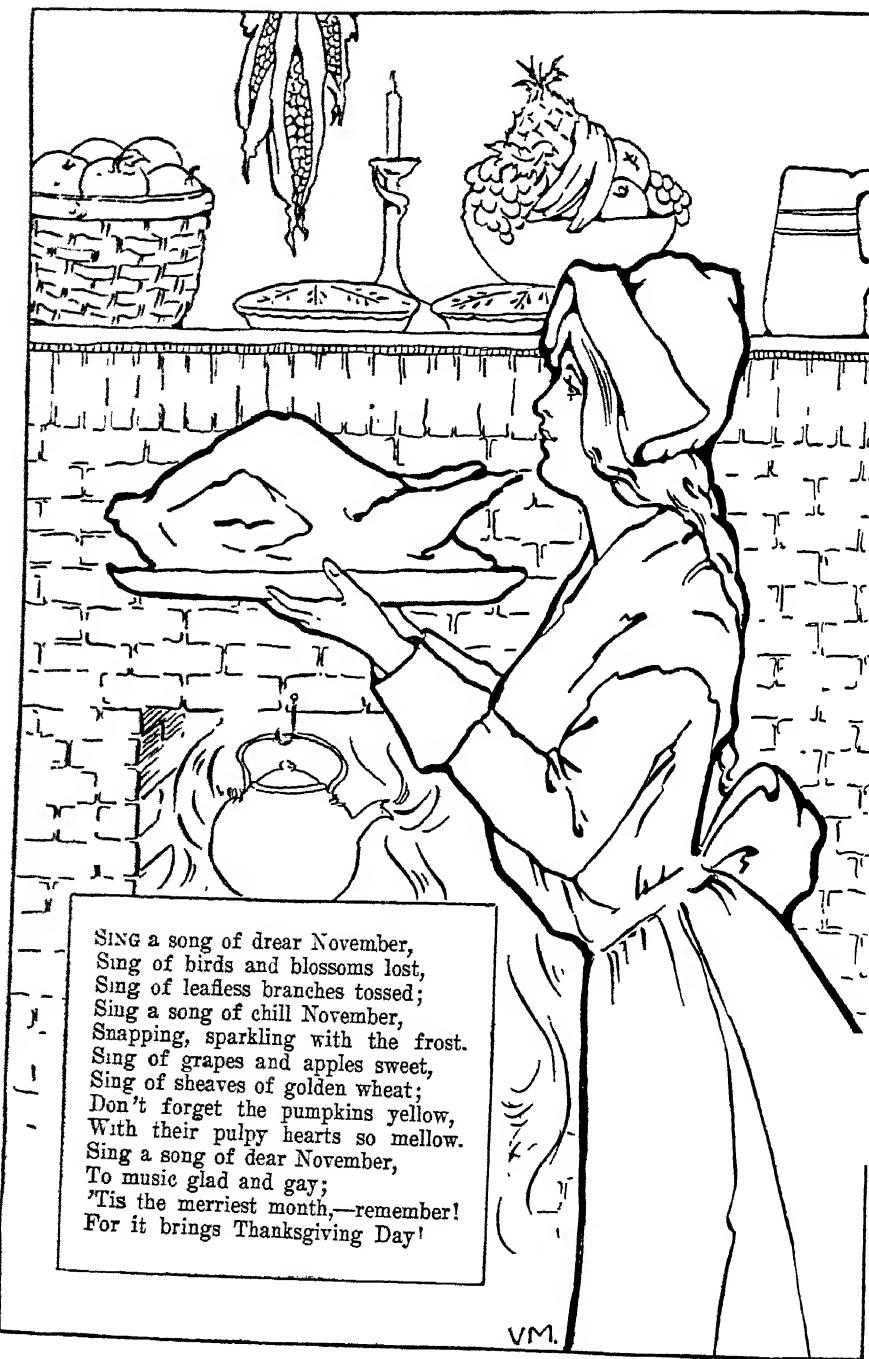
## FOURTH WEEK

AUTUMN day, fruitful day!  
See what God hath given away!  
Orchard trees with fruit are bending!  
Harvest wains are homeward winding;  
And the Lord o'er all the land  
Opens wide his bounteous hand;  
Children, gathering fruits that fall,  
Think of God, who gives them all.

## Thanksgiving Day

**T**HANKSGIVING is a many-sided holiday, but first and foremost it is a harvest festival and "thank-you" day. It marks the close of the autumn season and the harvesting of food products which has occupied our thoughts during the autumn. The abundant harvest will provide food for all. The Heavenly Father has sent rain and sunshine to help the growth and ripening of fruits, grains, and vegetables. Without the sunshine and showers there could be no harvest. For this love and care we should be grateful. Are we? Have we nothing besides food for which to be thankful? What keeps us warm? What shelters us? Tell all the things for which we should be thankful. The ethical side of Thanksgiving may be emphasized in the first primary and the historical side in the higher grades.

Avoid placing special emphasis upon the many good things to eat that will be served at some Thanksgiving dinners. All the pupils will not be so fortunate as to have an abundant meal and the contrast may be painful to those pupils who have but



SING a song of drear November,  
Sing of birds and blossoms lost,  
Sing of leafless branches tossed;  
Sing a song of chill November,  
Snapping, sparkling with the frost.  
Sing of grapes and apples sweet,  
Sing of sheaves of golden wheat;  
Don't forget the pumpkins yellow,  
With their pulpy hearts so mellow.  
Sing a song of dear November,  
To music glad and gay;  
'Tis the merriest month,—remember!  
For it brings Thanksgiving Day!

VM.

scanty fare. Call attention, rather, to the blessings of parents and friends, of love and health, of homes and education. Read to the pupils the story given elsewhere entitled "The Strange Thing That Happened to Jack," and the poem, "A Lesson Song for Thanksgiving."

Do we say "Thank you" to the Giver of the blessings we enjoy? How? Where? Some people return thanks in services held in churches; others at their homes or wherever they happen to be. Of what do these services consist? What kind of songs are sung? What do the ministers read? What do they talk about? What else is done at the services, to show gratitude? An offering is made for those who are in need.

Where else do we find people giving thanks? In what way? Some people show thankfulness by sharing food, clothing, and other necessities with those who are in need. Others prepare feasts or dinners and ask relatives, friends, and neighbors in to rejoice with them.

Whom else should we remember with gratitude and thanks on this "thank-you" day? To whom are we indebted for protection and care and love? What do our parents give to us and do for us? What do our relatives and friends do? our teachers? Who besides our parents work to provide us with food? Who plants and cares for the grain? Who grinds the grain into meal and flour for our use? Who bakes our bread and our cake? Who cooks the Thanksgiving dinner? Who brings the groceries and the meat to cook? Who brings the milk and the butter? How little we can do without the help of others! We should be hungry and cold and uncomfortable oftentimes, were it not for the labor of many people.

Show a picture of Millet's "Angelus." What does it mean. Memorize "Father, We Thank Thee," from *Songs in Season*.

#### THE BEST OF ALL

There are all kinds of tables, as every one knows,  
And they're all of them useful, we have to suppose:  
First of all, there's the table called multiplication—  
It gives us much trouble and mortification;  
There are tables of money and tables of measure—  
We have them in school hours with similar pleasure;  
The turn-table carries the engine around;  
And the time-table's good when on journeys we're bound;  
But the best of all tables, in fact or in fable,  
Is a beautiful, big *Thanksgiving* table.



## Thanksgiving as a Historical and Patriotic Anniversary



HANKSGIVING is a day of special historical interest to us. Many peoples have their harvest festivals, or autumn thanksgivings, for their harvests of fruit and grain, but Thanksgiving means more to us than this: it is a thanksgiving for privileges and liberty that are denied those of many other lands. For these privileges we are indebted to our Pilgrim forefathers, who suffered much to obtain them.

The story of the Pilgrims and the first Thanksgiving in America should be given to the pupils, together with a history of the inauguration of the Thanksgiving of later years and our reason for setting aside this particular day in November. The governor of each state issues a proclamation, about the first of November, telling the date of the holiday and advising the people to set this time apart for giving thanks. Call attention to our blessings as compared to those of the Pilgrims and other early settlers of our country. We are free to worship as we choose; they were persecuted and driven from their English home for doing so. In their new home in this country settlers were obliged to carry guns and even while at church to keep watchmen on the lookout for unfriendly Indians. Describe the church attended by the Pilgrims—the interior and the exterior, and also some of the church manners, customs, and beliefs of the people.

Compare that first feast day with the present one. “The

Thanksgiving feast was formerly intended to show forth some of everything that had been raised on the farm, thus representing the bounteousness of the whole harvest for which thanks were given."

The guests at that first American Thanksgiving feast were friendly Indians. These native Americans had received the Pilgrim immigrants kindly and had helped to supply them with food and other necessaries. They taught them how to farm in a crude way, and how to fish and hunt. The Pilgrims returned this hospitality as soon as they were able. When the first harvest was gathered the Indians were invited to share the Thanksgiving feast. Since that time Thanksgiving has been a time or season for the exercise of hospitality and for family or friendly reunions, as well as thank-offerings.

## Practical Demonstration of Gratitude

 SUGGEST that the pupils show *their* thankfulness for God's goodness by contributing vegetables, canned fruits, meats, and other foods, money, and second-hand clothing in good condition, to be given to the worthy poor. Make the children see that one apple or one potato is as worthy a gift as a bushel, as it shows a thankful spirit; otherwise the poor pupils will feel themselves debarred from sharing in the privilege of giving.

Appoint a committee of pupils to take charge of the donations as they are brought into the school building and placed where all can see what has been done. The school board, charitably disposed grocers, draymen, or owners of private teams will usually convey the boxes or barrels of supplies to some central room or building where the articles may be sorted, packed, and distributed.

As the week before Thanksgiving is a busy time for teachers, the Aid or Relief Associations of the various religious organizations may be asked to receive and sort the contributions on Tuesday afternoon after school. On Wednesday the boxes and baskets may be sent to the homes of those who need them.

A special thank-offering of food and clothing might go to some of the institutional homes—the Children's or Old Folks' Homes.

## RELATED PICTURES

In the following list the numbers in parentheses refer to the Perry Pictures and are given for the convenience of teachers who have no catalogue.

## PILGRIM

- Embarkation of the Pilgrims. Weir. (1331.)  
The Mayflower in Plymouth Harbor. Hallsall. (1331B.)  
Departure of the Pilgrims from Delft Haven. (1331C.)  
Landing of the Pilgrims. Rothermel. (1332.)  
Departure of the Mayflower. Bayes. (1334.)  
Two Farewells (1335); Pilgrim Exiles (1336); Return of the Mayflower (1336B); Pilgrims Going to Church (1339). Boughton.  
Plymouth Rock. (1333.)  
Pilgrim Monument. (1333C.)  
Angelus. Millet. (509.)  
Consecrated Bread. Dagnan-Bouveret. (611.)

## DUTCH

- Girl with Cat. Hoecker. (1068.)  
The Pretty Resting Place. Herland.  
Fritz. Clara McChesney.

Dutch scenes in silhouette may be found in Elizabeth Scantlebury's "Homes of the World's Babies."

## PICTURE STUDY

When the children are familiar with the story of the Pilgrims, show the picture entitled "Return of the Mayflower," by Boughton (Perry, 1336 B). How many can give its name? What does the picture tell us? Does it tell a story? Who are these people in the picture? How can you tell they are Pilgrims? In what way is their dress different from ours? Are there people anywhere who dress in this way nowadays? At what are the man and the woman looking? Why? What is the name of the ship? Does it look like the ships we see to-day? In what way is it different? What kind of vessel is it? (A sailing-vessel.) What are these points that rise above the sails of the ship? What are these masts for? How many masts are there? What are fastened to them? Of what are the sails made? Of what use are the sails? How do the sails make the ship go? (The wind

blows against the sails and pushes the ship along.) What does the ship do when there is no wind? (Lies still.) Could one cross the ocean very quickly in a sailing-vessel? How long did it take the Mayflower to cross the Atlantic Ocean? Why did the Pilgrims not use a steamboat? How long does it take a steamboat to cross the ocean? Where is this boat going? Where did it come from? Why? Why did the Pilgrims come to this country? Why are the people on the shore looking at the ship? Why do they look sad? What could they do for a ship if they needed one while the Mayflower was gone? Did they expect it to come back? What for? What is the place where we see the Mayflower? How many have ever seen the seashore? What is the large body of water we see in the picture? What time of the year is it? How can you tell it is winter?

### HAND EXPRESSION

Sketch upon the blackboard a barrel, to be filled with goodies for Thanksgiving dinners for poor children. Divide the space inside into oblongs, to represent packages. Let each pupil go to the board and write on a package the name of one article he would like to contribute to the barrel.

Cut pumpkins from orange-colored paper, or drawing-paper, and color them with crayons or water colors. Mount them on a strip of bogus paper to be used in room decorations.

Draw or cut the church in which you expect to give thanks for the harvest.

### THANKSGIVING BOOKLETS

Make a little Thanksgiving book of any available paper. On the cover write or print "OUR THANKSGIVING OFFERING," or "OUR THANKSGIVING BARREL [or BASKET]." On the first page mount or make a drawing of a table displaying the Thanksgiving contributions of the pupils or a picture of barrels marked *Food, Clothing, Toys and Books*, or baskets of food. Several right-hand pages may show pictures of food, and the left-hand pages names of articles of food. Other pages may show pictures of people packing Thanksgiving boxes and carrying them on wagons or drays to their destination; and pictures of baskets left on doorsteps of needy persons.

A second booklet may be entitled "My THANKFUL Book" or

"**My Book of Blessings.**" In this book let the pupils mount drawings, paintings, and cuttings of the blessings for which they are grateful and would say, "Thank you." Mount, also, written slips or pages containing verses expressing gratitude (see Thanksgiving poems given elsewhere) and such sentences as "I am thankful for——." "I am grateful for——." "I would say 'thank you' for——." Pictures of their homes, the church they attend, their school home, and other places of shelter as compared with those of the Pilgrims, may also be portrayed. The last page may bear a picture of the mother or a maid, platter in hand, about to serve the Thanksgiving dinner. A pupil in cap and apron may pose for this picture.

A fourth booklet may be made by illustrating with cuttings or drawings Emerson's poem, "We Thank Thee." Each couplet may be placed on a separate page, with the accompanying illustrations. The words of this poem should be memorized.

The covers of these books may very appropriately bear a picture of a church. These covers may be varied: some may bear the picture of the church attended by the pupil, cut from the leaflet or program given out every Sunday. Others may have pasted on the cover a colored post-card picture of the home church, if it is a large church. These may frequently be procured for a cent apiece at the five-and-ten-cent stores. A picture of the first church at Plymouth might be used on others.

A fifth booklet might be devoted to the story of the Pilgrims and portray their home life and their surroundings.

#### CONSTRUCTION WORK

Make and use quill pens such as were used in Colonial times.

Make rail fences with sticks, enclosing a farm. Cut bundles of twigs for this purpose. Willow twigs cut easily.

Build a log cabin of twigs and plaster between the logs (twigs) with clay.

Make furniture with twigs.

Of rolled brown paper, make imitation logs with which to build cabins.

Make a paper cradle for a little Pilgrim baby. Fold a six-inch square into sixteen squares. Cut off one row of four squares. Cut along the crease the length of one check, at each corner; turn the loose square inside and paste or sew it to form the corners and sides of the cradle. Fold in two the strip that

was cut off. Cut one edge into circular form to use for rockers. Paste the rockers on.

Mount Perry Pictures or others illustrating Colonial or Pilgrim, Indian, and Dutch life. Gather other pictures related to the month's work and mount and classify them.

Make white collars and cuffs like those worn by the Pilgrims or Puritans.

Make a long table of heavy paper; also chairs. Arrange paper dolls at the table as though for a feast.

Make silhouettes of the Pilgrims and mount them on bogus paper. Make a border of these for one side of the blackboard, opposite the Indian border.

Illustrate with cuttings or drawings "The Wild Turkey Hunt," or "The First Thanksgiving Dinner," or "The Thanksgiving Story."

Make cuttings or drawings of the kind of church in which the Pilgrims gave thanks and also the present-day church in which the pupils will, or may, attend a Thanksgiving service. Mount these side-by-side on the same panel.

Make a silhouette or an outline of a church tower or steeple.

Draw or cut the crane, the kettle, and the irons to be found in the homes of the Pilgrims. Use black paper for the cuttings. Cut the fireplace and grandfather's clock found in New England homes. Arrange these on a panel to represent the interior of a Colonial home.

Cut or draw a spinning-wheel.

Draw or cut and fold the ship Mayflower.

Dress dolls as Pilgrims or Colonial children.

#### PLYMOUTH ON THE SAND TABLE

The story of the Puritans and Indians may be made more real by the use of the sand table. Let the pupils build Plymouth on the sand table, copying one of the one-cent Brown pictures (2069), representing the town as it looked in 1620. This shows the bay, the hill surmounted by the square log fort, the land sloping down to the water, and the arrangement of the few log houses along the one street, ascending to the fort.

On the side toward the water are eight log houses. On the opposite side of the street is the house of Governor Bradford, in a large square yard inclosed with a palisade fence. At the right is a field of grain.

The village lay between two little hills that overlooked the bay. These may be built of sand on the sand table. Most of the surface of the table may be covered with white sheet wadding and this sprinkled with salt to represent snow. The balance of the table may be covered with blue paper to represent the sea. Along the coast line place sand and pebbles. The Mayflower may be anchored near the coast. Canoes containing Indians (toy dolls in Indian dress) may be placed in the water. A stone may be placed near the shore to represent Plymouth Rock. A forest may be represented by twigs. Pine twigs are especially effective. To make them stand erect drop a bit of hot sealing-wax wherever a tree is to be placed. Put the end of the twig upon the wax while the latter is yet warm.

Cut small pictures of turkeys from paper or from cardboard and color them. Using pins as standards to hold them upright, place the turkeys in the forest.

The houses, fort, and church may be constructed of willow twigs, or sticks about the size and thickness of lead pencils, or made of brown cover-paper or cardboard or cork-covered paper to represent logs. The chimney should be attached to the side of the house. The church must occupy an important place in the village; the blockhouse, also. The oiled paper windows, the fireplaces, and the simple furniture may be easily reproduced. Chests, settees, tables, chairs, and footstools may be made of stiff paper.

Pilgrims carrying their guns, and accompanied by their wives, may be placed near the church or the blockhouse. One-cent or five-cent dolls may be costumed for this purpose.

The wigwams of the Indians may be given a place at the edge of the forest. Camp-fires may be shown near the wigwams by heaping up toothpicks colored red and broken in pieces.

### BODY EXPRESSION

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The First Thanksgiving Day. *Krackowizer's First Reader.*  
Thanksgiving. *Nelson's First Science Reader.*  
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## SECOND AND THIRD GRADES

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## THE THANKSGIVING STORY

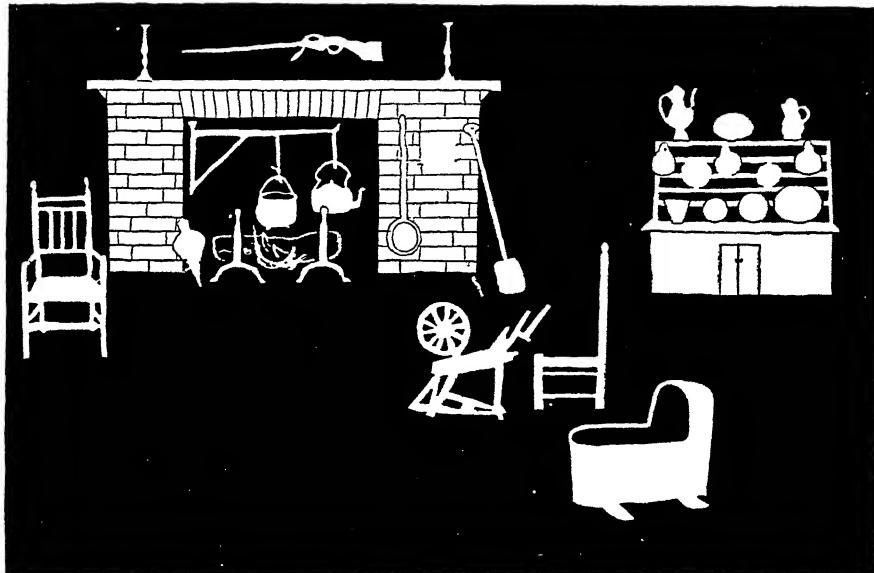
### FIRST TALK

ALMOST three hundred years ago, some of the people in England were very unhappy because the king would not allow them to worship God as they thought right. He said that all the people must belong to his church and must pray the same prayers that he prayed. "We will leave dear old England, then," said some of the people. "We will go to Holland, where we can have our own church." So the Pilgrims, as these people called themselves, left their homes in England and went to Holland.

The Dutch were very kind to the Pilgrims, who for a long time were happy in Holland. But they were very poor, and as the little children grew up among the children of Holland, they were more Dutch than English. Some of them could not even speak English. "This will never do," said the Pilgrims. "Let us go to the new world, America, where we can have our own farms, schools, and churches, and our children will never forget the good old English language and customs."

So the Pilgrims went back to England and got a ship to take them to America, the land of the red men or Indians.

The name of the ship that carried them to the new country was Mayflower. It was a small ship and a hundred people must have made it rather crowded. The voyage was a long, rough one, and the children often grew very tired and longed for a good run and play upon the land. They wished they had never come upon the ship that shook them around so and never let them be still a minute. I am sure I don't know how they ever could have stood it if something wonderful had not happened. Two little baby



## A LONG-AGO HOME

*From 'Homes of the World's Babies'*

boys were sent to them. One was born away out in mid-ocean and the other just before they landed.

"What shall we call the baby?" asked Mamma Hopkins. "And what shall we call our baby?" asked Mamma White. Everybody suggested names, but none seemed quite good enough for such wonderful babies. Finally Mistress and Goodman Hopkins decided upon a name for their little son. "As he was born away out on the wide ocean, we will call him Oceanus," they said.

"And what will you name your little boy?" they asked of Mrs. White. "He came at the close of our long journeying. I think I will call him Peregrine, which means 'wandering,'" said Mamma White.

## SECOND TALK

It was a few days before Christmas in 1620 when the pilgrims finally landed in Plymouth Harbor. They stopped at several places before they found one which just suited them. But here was a fine harbor where large ships could anchor in safety, a stream of clear, cold water, and plenty of land with but few trees upon it, where grain could be planted early in the spring. "This is the very place for our new home," they cried. They rowed to the shore and landed upon a spot which has ever since been called Plymouth Rock.

On Christmas morning was begun the first house in Plymouth. It was a large square house built of logs which the men cut in the forest. All the Pilgrims lived in this common house while their own homes were being built.

How busy they all were! The men and boys cut logs and worked upon the new houses. The women cooked, and busied themselves with their spinning, weaving, sewing, and knitting. Soon a few of the little homes were finished.

But the winter was long and cold. The Pilgrims did not have very warm clothing, and food was scarce. Often they did not have the kind of food they needed, and there came a time when they had hardly any food at all. Many of them became sick and died. Is it any wonder little Oceanus did not live very long?

Upon the hill the Pilgrims built a large square log fort, the upper part of which was used for a church, and every Sunday they all trudged away to meeting. No matter how deep the snow or bitter the cold, it could not keep them at home. Even the little children and tiny babies were wrapped up and taken to church. In those days the minister always preached very long sermons—three hours at the very least—and as the little children could not understand much of the sermon, and the benches were very high and very hard, they used to get, oh, so tired!

There was one officer of the church called the “tithing man,” who had a long rod, upon one end of which was a soft squirrel tail and on the other end a hard round knob. If any of the ladies were seen nodding in church the tithing man tickled their faces with the brush end of this stick, but if little boys or girls were seen laughing or squirming about down came the rod with a sharp rap upon the head of the offending child.

One Sunday, little Ruth Endicott, the daughter of the governor of the colony, grew very tired in church. She thought she couldn’t sit still another minute. Mamma Endicott saw the fidgets coming, and she gave Ruth some sweet fennel to smell, but soon she began to fidget about again. “Sit still, child,” whispered Mamma Endicott. The tithing man looked at Ruth and frowned. Poor Mamma Endicott, how ashamed she was! For two or three minutes only could the little girl keep quiet. After they got home, Papa Endicott called Ruth to him, and she climbed up into his lap. But before he could say a word to her about being so naughty in church, poor tired little Ruth was fast asleep.

“Dear little girl! She *must* be tired,” said her father. “Perhaps three hours is a long time for a little girl to sit still. I think I will try to coax her instead of scolding her.” So when Ruth awoke he went to his great desk and brought out a string of the most beautiful gold beads. Each one was carved with tiny leaves, berries, and flowers. They had belonged to one of Ruth’s grandmothers, who had died in England, and Governor Endicott had brought them with him across the ocean.

“Ruth,” he said, as he showed her the round, shining beads, “if you

will sit as still in church as a small primrose for three Sundays, you shall have these beads for your very own, to wear and to keep." Ruth laughed with delight and promised, so her father fastened them about her white throat, and when Sunday came little Ruth walked demurely to church and sat by her father. I think the beads must have helped her keep quiet, for they say that never again was Mamma Endicott made ashamed because her little Ruth fidgeted in church.

#### THIRD TALK

ONE day as the men of the colony were having a meeting at the common house, they were startled to see an Indian walk boldly into the room. They were still more astonished when he said, in good English, "Welcome, Englishmen." He said his named was Samoset, and that he had once been taken to England by some white people, and had learned a little of their language.

The Pilgrims gave Samoset a good supper and some presents, but he did not wish to go home that night. "Shall we let him sleep in the village? Would it be safe?" asked the people of one another. But Samoset seemed so friendly that they made a bed for him in one of the houses. The next day he went away, but returned in a few days, bringing five other Indians with him. One of these was named Squanto. When Samoset and the other three went away, Squanto stayed with the Pilgrims, who soon learned to like him so much that they would have found it hard to get along without him. He showed them where the best fishing-places were, and he taught them to make traps to catch game and how to make a whistle of a reed, with which to call the deer. The whistle made a sound just like the cry of a young deer, and when they heard this the old deer came toward the noise.

When planting time came, Squanto showed the Pilgrims how to put a small fish in each hill of corn to make it grow faster. He played with the children and carried wood and water for the women, carried messages to other Indians, and was kind and helpful in many ways.

Samoset and Squanto went to Massasoit, the chief of the tribe of Indians who lived near Plymouth, and brought him to the colony to visit. The Pilgrims were so kind to Massasoit that he promised that so long as he lived none of his tribe should ever harm them. This promise was kept, and for fifty years the Pilgrims and that tribe were good friends. But there were other tribes of Indians living a little farther away who were not friendly, and the Pilgrims never felt quite safe. When they went to church the men always carried their guns with them, and one man was stationed outside the church to watch, that the Indians might not creep up and surprise the people.

#### FOURTH TALK

ALL the bright, warm summer the corn had been growing upon the hill back of Plymouth; the fields of barley, the turnips, and the great golden

pumpkins had all grown so well that the Pilgrims would have more than enough to last them all the next winter. How thankful they were! "Let us set aside a day in which to give thanks for this great harvest," they said, "for it is God who has sent the sunshine and rain to make the seeds grow. Indeed, we will have a whole week of holiday and thanksgiving, and we will invite the friendly Indians to come and rejoice with us."

So Squanto was sent to invite the great chief Massasoit and his band to the feast. Such a busy time as that was for the Pilgrims! Four men were sent to the forests to hunt deer, wild turkeys, and other game; a party of boys went to the beach to gather clams, and the women busied themselves making plum puddings, bread, cakes, and other dainties for the coming feast. Their Indian guests were invited to come on Thursday, and at sunrise on that day the settlement was aroused by terrific whoops and yells which told the astonished people that their guests had already arrived. Elder Brewster, Captain Myles Standish, and Governor Bradford went out to meet them.

It was almost the last of November, but the weather was mild and lovely and a soft blue haze seemed to veil the woods. And when it was noticed that every year at this time, when the Indians came to give thanks with the Pilgrims, they had this same mild, pleasant weather, the people said. "Why, here is the Indians' summer again!" A great fire had been built out-of-doors to cook over, and a long table spread in the open air for the men, and another in the common house for the women. When they heard the loud roll of the drum, all the people came together for morning prayers, which were led by Elder Brewster.

When prayers were over, the Indians (a hundred of them there were) and the other men sat down to breakfast, and how they did enjoy it! The Indians thought they had never tasted anything so good as the clam soup with biscuit swimming in it. There were boiled turnips and plenty of cold boiled beef, besides.

Then came the long Thanksgiving sermon at the church, which everybody, young and old, attended. The little children must have grown very tired and restless and longed to go home to the good things they knew were there for them. At last the great feast was ready. In the middle of the long table stood a huge bowl of the stew made of different kinds of small game, and in its broth floated delicious dumplings of barley flour. There were brown roasted turkeys stuffed with beechnuts, great roasts of venison, plates of sweet cakes and pies, and at each place a large shell filled with baked oysters and biscuit crumbs. Was there ever a more wonderful feast? The Indians thought not. "Ugh!" grunted Massasoit, "the Great Spirit loves his white children best." Just as they were about to sit down at the table, the great chief motioned to one of his braves, who poured upon it almost a bushel of popped corn, a dainty which the Pilgrims had never before seen.

## The Dutch

 TORIES of the home life of the Dutch children are given in the PRIMARY PLAN Book for March, but if it is thought desirable to tell something of the land which was the adopted home of the Pilgrims before they came to America, part of this material may be used now.

Lessons on Dutch children, adapted to the first and second grades, will be found in Smith's "Primary Language and Year Book," published by A. Flanagan Company.

Interesting stories of the homes of the early colonists, and of the Dutch homes left by the English Pilgrims when they came to this country, are given in "Homes of the World's Babies" by Elizabeth E. Scantlebury. The book is illustrated with silhouettes that provide useful and instructive seat work.

### THE STRANGE THING THAT HAPPENED TO JACK

"WHAT in the world have I to be thankful for?" asked Jack, as Thanksgiving Day came near.

All of a sudden there stood before him a beautiful being, whom Jack thought to be a fairy grown large, but she wasn't. She was an angel, a Thanksgiving angel.

"I know one thing you should be thankful for," she said, "and I will show you, Jack." Reaching out her hand, she touched Jack on the eyes.

"Oh! Oh!" cried Jack, for he found that although his eyes were wide open, he could not see a single thing, not even the angel who had blinded him. Jack had learned one thing to be thankful for.

In terror Jack started to run away, but the angel spoke, "Ah, Jack, I know something else you have to be thankful for." So she stooped down quickly and touched Jack's feet. Jack came to a sudden stop. He found himself absolutely unable to move. So Jack found something else to be grateful for.

Our little lad thought that something was holding him, and, not being able to see, he reached down to feel his feet to see how he was held. "Ah," said the Thanksgiving angel, "I see you have something else to be grateful for." So she touched Jack's hands, and Jack suddenly found that he had lost the power of feeling. Grope as he might, he couldn't touch anything.

With this Jack began to cry and scream. He was indeed in a terrible plight. "Why," said the angel, "how many things you have to be thankful for! There is one thing I had quite forgotten." So she touched Jack's lips, and Jack all of a sudden became absolutely mute, unable to scream or to say one word.

"Can you hear me, Jack?" asked the angel. "I know you can, and so you still have one thing, at any rate, to be thankful for, even though you are blind, and crippled, and dumb, and without the power of touching anything. You still can hear good advice; but even that you may not be able always to hear, for you may not always have it. And here is a bit of advice. Don't forget, Jack, how many things you have to be thankful for."

With that the angel went away, and all of a sudden Jack found that he could see and move and touch and speak just as before. And wasn't he a more grateful boy! And didn't he enjoy that Thanksgiving Day!

—AMOS R. WELLS in "*Three Years With the Children.*"

### THANKSGIVING

THE year rolls round its circle,  
The seasons come and go;  
The harvest days are ended,  
And chilly north winds blow;  
Orchards have lent their treasures  
And fields their yellow grain,  
So open wide the doorway;  
Thanksgiving comes again.

—I. N. TARBOX.

### THANKSGIVING TIME

WHEN the leaves are falling down,  
Changed their summer green for brown,  
When the flowers are gone away,  
Seared by frost elves at their play,  
Then Thanksgiving comes.

When the first white snowflakes fall,  
When the passing bird flocks call,  
Then the holiday we love—  
Day of Thanks to One above—  
Then Thanksgiving comes.

—Selected.

ALL good gifts around us  
Are sent from heaven above.  
Then let us thank the Father  
With gratitude and love.

FOR the home with friends to love,  
For clothes, for health, for gain,  
We thank our Father, He who sends  
The sunshine and the rain.

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STILL let us for his golden corn  
Send up our thanks to God.

—JOHN G. WHITTIER.

PRAISE God who guides the Pilgrims' way,  
 Praise Him this glad Thanksgiving Day,  
 Praise Him with hearts of glad delight,  
 The God of freedom and of right.

FOR waking and sleeping, for blessings to be,  
 We children would offer our praises to Thee!

—MARGARET E. SANGSTER.

FOR sowing and reaping, for cold and for heat,  
 For sweets of the flowers, and gold of the wheat,  
 For ships in the harbors, for sails on the sea,  
 O, Father in heaven, our songs rise to Thee.

For parents who care for us day after day,  
 For sisters and brothers, for work and for play,  
 For dear little babies so helpless and fair,  
 O, Father, we send Thee our praise and our prayer.

—*Selected.*

THE earth and air, the land and sea,  
 Give kindly gifts to you and me.

Should we not be merry,  
 Gentle, too, and mild?

Then the whole wide earth doth wait  
 On each little child?

Should we not, in quiet,  
 At our mother's knee,  
 Praise our Heavenly Father,  
 Thank Him lovingly—

Since earth and air and land and sea  
 Give kindly gifts to you and me?  
 Since earth and air and sea and land  
 Come from our Heavenly Father's hand?

#### A GOOD THANKSGIVING

SAID old Gentleman Gay, "On a Thanksgiving Day,  
 If you want a good time, then give something away;"  
 So he sent a fat turkey to Shoemaker Price,  
 And the Shoemaker said, "What a big bird! how nice;  
 And, since a good dinner's before me, I ought  
 To give poor Widow Lee the small chicken I bought."

"This fine chicken, O see," said the pleased Widow Lee,  
 "And the kindness that sent it, how precious to me!  
 I would like to make some one as happy as I—  
 I'll give washwoman Biddy my big pumpkin-pie."

"And O, sure," Biddy said, "'tis the queen of all pies!  
 Just to look at its yellow face gladdens my eyes!  
 Now it's my turn, I think; and a sweet ginger-cake  
 For the motherless Finigan Children I'll bake."

"A sweetcake, all our own! 'Tis too good to be true!"  
 Said the Finigan Children, Rose, Denny and Hugh;  
 "It smells sweet of spice, and we'll carry a slice  
 To poor Little Lame Jake, who has nothing that's nice."

"O, I thank you, and thank you!" said Little Lame Jake;  
 "O, what a beautiful, beautiful, beautiful cake!  
 And O, such a big slice! I'll save all the crumbs,  
 And will give 'em to each little Sparrow that comes!"

And the Sparrows they twittered, as if they would say,  
 Like old Gentleman Gay, "On a Thanksgiving Day,  
 If you want a good time, then give something away!"

—MARIAN DOUGLAS in "*A Book of Verse for Little Children*," published by Thomas Y. Crowell and Co.

#### THANKSGIVING ON THE FARM

OH, the farm was bright, Thanksgiving morn,  
 With its stacks of hay and shocks of corn,  
 Its pumpkins heaped in the rambling shed,  
 And its apples brown and green and red,  
 And in the cellar its winter store  
 In bins that were filled and running o'er  
 With all the things that a farm could keep  
 In barrel and bin and goodly heap,  
 Hung to the rafters and hid away.  
 Oh, the farm was a pleasant place that day.

Out back of the house the orchard stood,  
 Then came the brook and the chestnut wood,  
 The old sawmill where the children play,  
 The fodder barn with its piles of hay,  
 The walnut grove and the cranberry bog,  
 The woodchuck hole and the barking dog,

The wintergreen and the robber's cave,  
Wherein who entered was counted brave,  
The skating pond with its fringe of bay.  
Oh, the farm was pleasant Thanksgiving day!

—FRANK H. SWEET, *in The Independent.*

### THANKSGIVING LETTER

A LETTER once poor Katie wrote,  
And on its way it sped  
One bright Thanksgiving morning,  
'Twas thus the letter read:

"O, farmer man! O, farmer man!  
Do please to come this way,  
Because we want a turkey  
On this Thanksgiving day.

"O, do you think that none of us  
Here in this narrow lane  
Have nothing to be thankful for,  
In spite of toil and pain?

"I have two hands with which to work,  
Two feet with which to walk,  
And I can hear, and I can speak,  
And with my mamma talk.

"And when I'm cold and hungry,  
I then can sing a song  
And think I'm warm. When headaches come  
They never do last long.

"With so much to be thankful for,  
I'd keep Thanksgiving day;  
So bring a turkey, and sometime  
You'll surely get your pay.

"Leave it at Bragg's Lane, number five,  
And please wait for my thanks."  
The postman gave this letter  
To crabbed Farmer Hanks;

Who hung his biggest turkey  
That day on Katie's door.  
With it this note: "You made me, child,  
More thankful than before."

—ALICE MAY DOUGLAS.

## NOVEMBER

IN SLACK wind of November  
     The fog forms and shifts;  
     All the world comes out again  
         When the fog lifts.  
     Loosened from their sapless twigs,  
         Leaves drop with every gust;  
     Drifting, rustling, out of sight  
         In the damp or dust.

—CHRISTINA G. ROSETTI

## THE CORN SONG

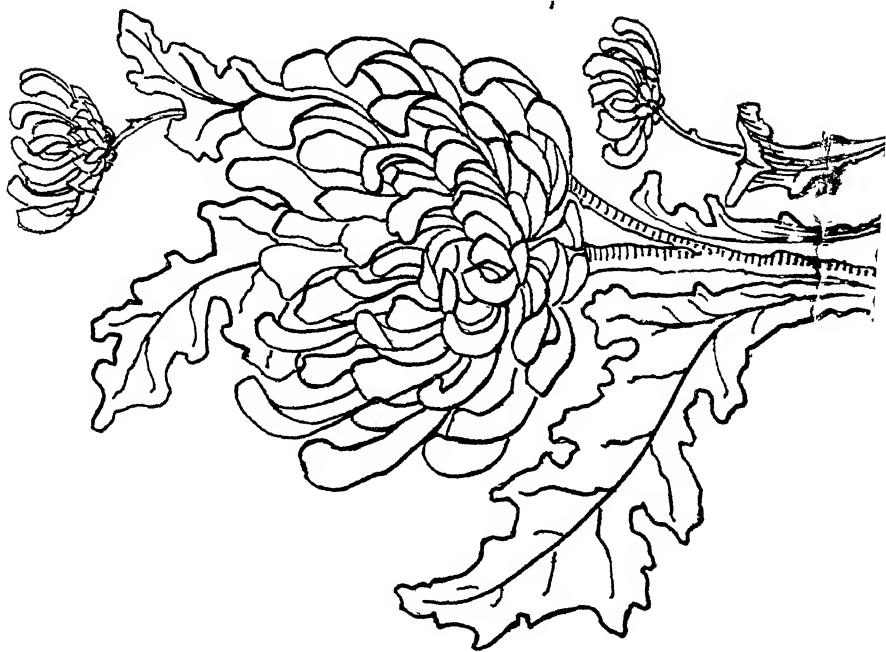
HEAP high the farmer's wintry hoard!  
     Heap high the golden corn!  
     No richer gifts has Autumn poured  
         From out her lavish horn!  
  
     Let other lands exulting, glean  
         The apple from the pine,  
     The orange from its glossy green,  
         The cluster from the vine;  
  
     We better love the hardy gift  
         Our rugged vales bestow,  
     To cheer us when the storm shall drift  
         Our harvest-fields with snow.  
  
     Through vales of grass and meads of flowers,  
         Our ploughs their furrows made,  
     While on the hills the sun and showers  
         Of changeful April played.  
  
     We dropped the seed o'er hill and plain,  
         Beneath the sun of May,  
     And frightened from our sprouting grain  
         The robber crows away.  
  
     And through the long, bright days of June  
         Its leaves grew green and fair,  
     And waved in hot midsummer's noon  
         Its soft and yellow hair.  
  
     And now, with autumn's moonlit eves,  
         Its harvest-time has come,  
     We pluck away the frosted leaves,  
         And bear the treasure home.

—JOHN GREENLEAF WHITTIER.

## November's Birthday Flower, —

### The Chrysanthemum.

— ستمبر میں اور پھول کے ساتھ  
Who first comes to this world below  
With gray November's frost and snow,  
The chrysanthemum will hold most dear,  
It bears its loveliness and cheer.



# SUPPLEMENT

## November's Flower — The Chrysanthemum



THE November flower is the chrysanthemum — the national flower of Japan. Bring potted plants and cut chrysanthemums into the schoolroom for a chrysanthemum lesson, or—as the children will like to call it—a chrysanthemum day. The pupils will transplant these from the garden into pots before the frost comes, if requested, and bring them to school for a “flower show” of their own. Secure as many varieties as possible.

Keep one potted plant in the room that the children may watch its growth and changes. Ask pupils to notice those shown in the florists’ windows and describe the different varieties, size, color, and arrangement.

Tell of the chrysanthemum country — Japan. The name Chrysanthemum is often given to Japanese girls.

*Conversation:* Are there any flowers blooming now in the garden? What flowers are blooming indoors? Why were the chrysanthemums taken into the house? What would happen if they were left out too late in the fall? Some varieties of this flower are so hardy that they bloom out-of-doors very late in the fall. Others must be put where the frost will not harm them.

Note the parts—the stem tall and branching—the brittleness of the stem. Does the florist allow the chrysanthemums in his hothouse to branch? Why does he leave only one stem on some plants?

Note the many leaves, small and lobed.

How many colors do we find among the blossoms? Do the flowers differ, except in color? Show a single chrysanthemum; a double. Which is prettier?

Has the chrysanthemum an odor? Of what use is this plant?

How many have ever been at a flower show? Tell about it. How were the flowers arranged? How many colors did you see? How large were the flowers?

## HAND EXPRESSION

Paint the chrysanthemum.

Make shadow pictures of the plant with ink and brush.

## CHRYSANTHEMUMS

WITH summer and sun behind you,  
     With winter and shade before,  
     You crowd in your regal splendor  
         Through the autumn's closing door.  
     White as the snow that is coming,  
     Red as the rose that is gone,  
     Gold as the heart of the lilies,  
     Pink as the flesh of the dawn.  
     Confident, winsome, stately,  
     You throng in the wane of the year,  
     Trooping an army with banners,  
         When the leafless woods are sere.

Sweet is your breath as of spices  
     From a far sea-island blown;  
     Chaste your robe as of vestals,  
         Trimming their lamps alone,  
     Strong are your hearts and sturdy  
         The life that in root and stem  
     Smolders and glows, till it sparkles  
         In each flowery diadem.  
     Nothing of bloom and odor  
         Have your peerless legions lost,  
     Marching in fervid beauty  
         To challenge the death-white frost.

So to the eye of sorrow  
     Ye bring a flicker of light;  
     The cheek that was wan with illness  
         Smiles at your faces bright.  
     The children laugh in greeting,  
         And the dear old people say,  
     “Here are the self-same darlings  
         We loved in our younger day;”  
     As, summer and sun behind you,  
         Winter and shade before,  
     You crowd in your regal splendor  
         Through the autumn's closing door.

—MARGARET E. SANGSTER.

## PRUE'S PARTY

Prue's tenth birthday came on Thanksgiving Day. Her Aunt Beth promised to give her a party that would be different from any party she had ever had. Prue was not to know anything about what it was to be until her birthday, when she was to go to her Aunt's house at four o'clock. Aunt Beth dressed her like a little Puritan girl. Then Prue went into the big front room and found ten little girls, all dressed as Puritans. They played old-fashioned games. When they grew tired Aunt Beth showed pictures of Puritans and told stories about them. The girls had a lovely time, and each had a picture to take home.—*Selected.*

## PHONICS

The work may be made more interesting to the children by letting them make a game or "play" of it. Connect the sounds as far as possible with those found in nature, and let children impersonate the animals or objects as they learn the sounds.

Almost any story may be adapted to the needs of the occasion, but the "Bramble Bush" has been selected because it so admirably connects bird life with the sheep, and suggests the independence of animals.

## THE BRAMBLE BUSHES AND SHEEP

Once there was a little brook where the sheep, the horses, and the cows used to drink. (Who knows what a brook looks like? Does the water in a brook stand still? Does it make any noise? What kind of a noise? Murmurs and bubbles.) Can you make the bubble sound a brook makes?—*b-b-b.*

On the banks of the brook sweet flowers grew, and there were many bramble bushes there also. Do you know what the bramble bushes are? When the sheep ran down to the water the brambles caught hold of his wool and often pulled out little white shreds of it; that made the bushes look as if they had white flowers. The sheep did not like having their wool torn off in this manner, and they often complained of the brambles. "They ought not to take it, for they have no use for it," said the sheep; "we are quite willing to let the farmer shear every lock of wool from our backs; it is then made into stockings and dresses and other things for the children; we think these bramble bushes of no use in the world; the cows who drink from the brook with us give their milk to the children; the horses draw

carriages and carts, but what kindness did a bramble bush ever do?

The bramble bushes said never a word, but held the bits of white wool on the tips of their sharp little fingers.

When the sun rose one sweet, spring morning and the sheep were still lying in the grassy meadow not far from the bramble bushes, they heard a beautiful song overhead; it was a bird, just arrived from the sunny south, singing his glad thanks for the new day and for his dear nest which he had left in a tree when he went away in the autumn.

After the song the birds talked in bird language about the nest, which needed a new lining, and as they flew to the brook for their morning bath, what do you think they saw?—the bits of wool on the brambles. And the sheep heard them talking as they worked, of the kindness of the brambles in gathering wool for them; and the sheep looked more kindly upon the bramble bushes after that, and sometimes pushed their woolly heads into the bushes to give them a fresh bit for the birds.—*Anonymous.*

## THE GAME

### FIRST LESSON—SOUNDS

ă-b-c-m-n

Tell the story as far as the place where the sheep complained of the bramble bushes.

How did the sheep complain? Did you ever hear sheep talk? Do you know anything about sheep language? The old sheep make a sound something like this: *baa*.

There were little sheep there also. What do we call baby sheep? The lambs tried to talk like their mothers, but could only say—ă.

I will picture the sound for you on the blackboard. You may picture it in the air with your finger. By and by I will let you picture it on the board. Now you may play you are lambs and bleat just as they did.

Where did the lambs go to drink? We must have the brook. Who will make the brook?

(Let a number of pupils form a double line and clasp hands, either at the front or back of room or in two rooms. Those sitting in seats may face each other, with feet in aisles and hands clasped to form the brook.)

What do you see as you look into the brook? (Pebbles.)

What does the water say as it bubbles over the pebbles?—*b.*

Bubble three times, little brook—"b-b-b." I will picture your sound here on the board, too.

Look in the brook again. What do you see swimming around in the brook?

How many ever caught a fish? What part of the flesh did you not like? Why? Have you ever been choked with a fish bone?

What kind of a noise does one make when a fish bone catches in the throat? I will picture it here on the board while you make the sound—*c-c-c.*

What animals come down to the brook to drink with the sheep and lambs? Do cows talk? What kind of noise do they make?—*m.* Picture it. Who will be the cows at the brook? What do you say?

There were baby cows, too. What do we call them?

What did the calves say? When they tried to talk like their mother they said—"n." Who will be the calves?

Go to the brook, little calves, and talk—*n-n-n.*

To-morrow I will tell you the rest of the story. You may take your pencils and picture the story for me while I picture the animals that make the sounds, here, on the board. I will write the sounds under the pictures, so that you may remember the picture of the sounds and make them for me by and by. I will make a picture of a bottle over the sound of *b*, because it makes that sound, too, when water bubbles out of it.

## SECOND LESSON

*d-g-s-v-z*

Review the first part of the story and finish.

What kind of a bird might it have been? We will play it was a dove. What is the sound used oftenest in dove language?—"d." Who will be doves? Make the dove sound, little birds, while I picture it for you—"d-d-d."

Where did the little doves go every morning for their bath? What did they look for after their morning bath? What do you want after your morning bath? Breakfast, of course. So did the birds. So they hopped about among the grass looking for—what do you think? What nice, big, fat bugs did they find? I am thinking of one with a shiny black coat. The birds would

be sure to find it because it makes so much noise. It is a beetle and says: “*v-v-v.*” Who will be the beetles? Come out and play among the grass. Hide from the birds when you talk, else they will catch you.

Another little insect flew in and out among the trees and flowers, gathering food for the babies in the hive at home. What was it? What did it say?—“*z-z-z.*” And the dove sometimes caught one and made his breakfast off it. Who will be the busy bees and buzz in the field for us?

Now I am thinking of a little animal that moves about without legs or wings. He can climb trees, too. When he finds the little birds at home alone in their nest in the tree, he makes a comfortable dinner off them. He thinks they were made for him to eat. If the mother bird comes home, he hisses at her and sticks out his little red tongue, and says—“*s-s-s.*”

Who will be the snake? Come and hide in the grass with the beetles. Show us how to hiss. Now go to sleep. All the snakes have gone to their winter home and will sleep until warm weather comes again to waken them up.

Now I’m thinking of a little fellow with a bright green coat and white vest. He crawls down by the brook every summer evening. He likes to swim in the brook and catch little bugs that he sees in the water. What is he? What does he say?—“*g.*” Who will be frogs and croak?—“*g-g-g.*”

The frogs must go to bed, too, now. Cuddle down in the soft mud in the brook and stay there until spring. That is the way all frogs do when winter comes.

### THIRD LESSON

Continue with other sounds; “*p*” is the sound made by the little steamer that puffs up and down the river where the brook widens and empties into it.

“*Ch*” is the sound the steam-engine makes as it crosses the bridge on the brook.

“*I*” is the sound the telegraph poles by the brook make when you put your ear very close to them.

“*Th*” is what the mill says where the wool is being made up into children’s clothes by the river bank.

“*H*” is the sound made by the tired dog, as he pants.

“*R*” is what the shepherd dog says when he comes down to the field to drive the sheep home.

“F” is what the angry cat says when the dog growls at her.

“Ee” is what the little field mouse says when the cat catches her.

“T” is what the farmer’s watch says when he looks at it to see if it is time for dinner.

“Y” is what the farmer’s wife’s spinning wheel says as it spins the thread and yarn for the children’s clothes.

“Sp” is what the robin says as he bids us good-by and flies to the South.

“Th” is the sound the angry geese make when we catch them for the Thanksgiving dinner.

“I” is the sound made by the little pig.

“U” is what the hog grunts.

“Sh” is the sound the arrow makes when the hunter shoots a deer for Thanksgiving dinner.

“I” is what the Indian shouts when he is ready to fight.

“W” is the sound the cold autumn winds make.

### WORD BUILDING

When a number of sounds have been learned, let the children combine them so as to make words and families of words. Tell about the farmer who came for the cows and sheep every night at the same time. How did he know when it was time? By the watch he carried with him that kept saying over and over: “t-t-t.” Who will come and be the farmer with the watch?

The farmer had a pet lamb in the field that used to come running to meet him and stand bleating by his side whenever he came into the field. Who will be the lamb? Come and stand here by the farmer’s side. Bleat little lamb—ă-ă-ă.”

Now listen to the watch tick. When you give the sounds ā-t quickly, it sounds like a word I know. Here is its picture—at.

Give the sounds again. I will write them on the board. (Write columns of “ăts” on the board.)

Sometimes the cow came to meet the farmer and, stretching out her neck, tried to talk to him. What did she say?—“m-m-m.” Then what did the lamb say?—“a.” And the watch?—“t.” Make the sounds again more quickly, one at a time—m-ă-t. What word does it make?—“mat.” Write it on the board.

The farmer lets down the bars and the cows go home. Then the calf comes up and says "*n.*" Little calf, stand here by the lamb and the watch, and all make your sound—"n-ă-t." What do these sounds make? A boy's name—Nat. The calf may go home.

The dog comes up, panting. Who will be the dog? Make the sound with the lamb and watch sounds. What word does it make? H-ă-t. Write it on the board.

The kitty has been in the field catching rats and mice. She runs up and the dog growls at her. Put the sounds together quickly—"r-a-t." The kitty spits at him—"f-f." The kitty and lamb and watch may make sounds again—"f-ă-t." Now run away, little dog and cat.

The snake in the grass hears the noise and makes a sound that with *ăt* makes another word—"s-ă-t."

The beetle by the lamb's feet makes a funny noise now. Make it, little beetle—"v." What word does that make when put with the other sounds? "V-ă-t."

The steamer comes puffing up the stream. The farmer and the lamb go down to watch it. It says: "p-p." They all say: "p-ă-t."

They hear the water bubble. It seems to say: "b"—and that makes what word when put with the other sounds? (Bat.)

The farmer catches a fish. He eats it for supper and gets a bone in his throat. Then what sound does he make?—c. Put it with other sounds—(cat).

How many words have we made of these sounds?—mat, Nat, hat, rat, fat, sat, vat, pat, bat, cat.

Take your watch in your hand and for drill work see who can read and pronounce the list of words most quickly. Let as many try as the time of recitation will permit. Let those who succeed without making a mistake copy the list on paper and take it home to pronounce for mother. Those who fail must listen to others and try again next day, when they, too, may have the whole list to take home.

When Friday comes, give the little people who have not made much headway a list of the words mimeographed. Let them take it home to have sister or brother help them and try to bring back the list of words and pronounce them for you Monday. Then a new list may be started. In learning to read and pronounce the words, test pupils' ability to do so inde-

pendently by asking them to read first from top to bottom; then the reverse, and then every other word. The words may also be numbered and children give them as you call the numbers, skipping about in the list. When the list is learned, erase and dictate the words, letting pupils write as you slowly give sounds.

